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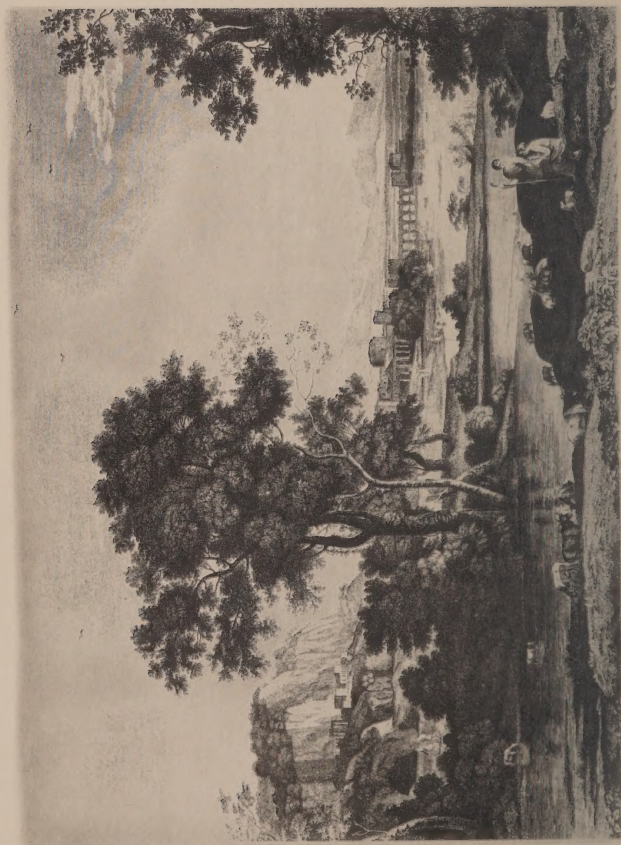
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BOSTON AND NEW YORK.

ARTIST BIOGRAPHIES

IN SEVEN VOLUMES

VOLUME III



ARTIST BIOGRAPHIES

CLAUDE LORRAINE

SIR JOSHUA REYNOLDS



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ILLUSTRATIONS.

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CLAUDE LORRAINE

PREFACE.

IT is difficult to believe that an artist so renowned as Claude Lorraine, whose long and fruitful life was passed in such an eventful era, has, up to the present time, found no biographer. But no life of Claude can be found in the great libraries of Boston and Cambridge; nor is there any allusion to such a work in the numerous short sketches relating to him, and published in books pertaining to art-history. The best account now accessible is the monograph of M. Edouard Meaume, published in 1871, in the eleventh and supplemental volume of M. Edouard-Dumesnil's "*Le Peintre-Graveur Français*." Other biographical sketches are found in Smith's "*Catalogue Raisonné*," vol. viii.; Blanc's "*Histoire des Peintres: Ecole Française*," vol. i.; and Baldinucci's "*Notizie de' Professori del Disegno*," vol. xiii.

The history of the earlier part of Claude's life is variously told by different writers, some holding to

Baldinucci's version, and others to Sandrart's. The last-named author was a friend and companion of Claude, from whom he received many details as to his early life; but the obvious inaccuracies in his work, not only as regards the great Lorraine, but also about other artists, lessen the value of the testimony. Baldinucci was not a **contemporary** writer, but obtained his information from Jean Gellée and the Abbé Joseph Gellée, the grand-nephews of the artist. The Abbé was a wealthy ecclesiastic, mingling in the best society of Rome; and Meaume charges him with a not unnatural suppression of the unpleasant facts of his great-uncle's early life. Baldinucci was a careful and conscientious writer, more accurate than Sandrart (who wrote from memory, in his old age), but usually agreeing with him as to the events of Claude's later life. Blanc, Villot, Dumesnil, and other modern writers have preferred Baldinucci's version, though Meaume, the latest student of Claude's life, has found it profitable to collate both accounts. This example has also been followed in the present biography; and such items about the great landscape-painter as could be gleaned from the history of art in the seventeenth century have been added.

M. F. SWEETSER.

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CLAUDE LORRAINE.

CHAPTER I.

Claude's Birthplace in Lorraine. — His Family. — Journey to Freiburg. — Arrival at Rome. — Studies at Naples. — Agostino Tassi. — The Contemplation of Nature.

THE great landscape-painters of the seventeenth century aided in leading the standards of art beyond the narrow limits in which they had been held by the Church and the academicians. Into the twilight of the monk's cell and the prince's castle-hall they poured the full glory of the light of the sun, and introduced the melodies of singing birds, lowing kine, rippling waters, and rustling leaves, making the life of Christendom more wholesome and natural, in so far as art could effect such a change. Foremost among these new evangelists of the gospel of light and air were the three great

painters who dwelt together at Rome, — Claude, Poussin, and Salvator Rosa.

Claude Gellée was born in the year 1600, at the little hamlet of Chamagne, in the diocese of Toul and the Duchy of Lorraine, not far from Mirecourt and only three miles north of Charmes. The house which was his birthplace is still carefully preserved, and is owned by a descendant of one of his brothers, bearing the name of Gellée. It is a picturesque old structure, near the end of the street leading to the pasturage-grounds of the commune ; and bears on its front a tablet of serpentine inscribed with the words : “ Here was born in 1600 Claude Gellée, called the Lorraine, who died at Rome, Nov. 25, 1682.”

Chamagne was the chief place of the ancient seigniorship of the same name, in the old Duchy of Lorraine and the present Department of the Vosges. It stands in a beautiful situation about half a mile from the right bank of the Moselle River, on the edge of the Forest of Charmes. The present population is about 600 ; and its mayor in 1871 was a descendant of the Gellée family, many of whose members now live in the vicinity.

No record remains as to the occupation of

Claude's parents, Jean Gellée and Anne Pedose ; but it is inferred that they were artisans or farmers in very humble circumstances. Of their large family of children, five were boys, — Jean, Dominique, Claude, Denis, and Michel. It appears that this numerous progeny entailed a heavy expense on their poor parents ; but the trials of life were met with true French light-heartedness, and the best efforts were put forth for the future welfare of the lads. Jean was apprenticed to a lucrative and honorable profession, wherein he appeared to advantage not long after. He bore the hereditary name which his father and grandfather had before him, and was doubtless looked to as the future mainstay of his younger brothers and sisters.

The head of the Gellée family was at least sufficiently well-to-do and intelligent to send all his boys to school. But Claude was one of the dullest of students, and learned to read only after the most strenuous labor. As the writer of the *Nobilissimæ Artis Pictoriæ* wrote of him, — *scientia valde mediocri*. It soon became evident to the worthy *bourgeois* of Chamagne, that his boy was too slow-witted to become a scholar, and that it was idle to keep him longer under the care of the pedagogue. Sandrart

said, in his German edition of 1675, that Claude was apprenticed to a pastry-cook; but in his Latin edition of 1683, he said that he was placed with a painter (*pictori*). Beaume suggests gratuitously, that, instead of *pictori*, Sandrart meant to have said *pistori* (pastry-cook).

Sandrart goes on to tell that Claude afterwards journeyed to Rome, with a company of compatriots exercising the same profession. Now, it was very natural for young art-students to have travelled to Rome, but it is not so clear why a bevy of pastry-cooks should have undertaken such a long and arduous journey. The skill which was adequate to preparing the heavy food of the mountaineers of the Vosges would hardly have sufficed to satisfy the epicurean cardinals of the papal court, or their fastidious fellow-townsmen.

Nagler, in his *Kunstler-Lexikon*, adheres mainly to Sandrart's story, and gives other details. He says that Claude's father was a pastry-cook, but could not teach his stupid boy to make a pie or heat an oven. The lad's uncle then advised that he should be educated for the priesthood, in accordance with the popular saying, "If your child is good for nothing else, he will be good for

the Church." But here, also, Claude's ineptitude proved an insurmountable bar, since it was almost impossible even to teach him to read. A little later he became servant to a Flemish artist, who took him to Rome ; and here, at an initiation-feast, he acquitted himself admirably as a cook. Agostino Tassi, a Roman artist, was present, and, having as much taste for pastry as for painting, hastened to engage the services of the youth to perform the offices of cook and color-grinder. In the studio of his new master, Claude felt for the first time a yearning for another and a loftier vocation ; and from stupid and thoughtless indolence, and the dull humiliation of his earlier labors, he became one of the noblest aspirants for the garland of immortality. Tassi lived to see his simpleton and drudge the first painter of the age. Nagler closes his account of Claude's early life with these words : "In his thirty-sixth year, Claude Gellée was cooking cutlets and grinding colors ; and ten years later, Claude Lorraine appears on the scene, the friend of the elegant Cardinal Bentivoglio, the distinguished favorite of Urban VIII." The ingenious inaccuracy of the last sentence is seen when Sandrart shows Claude as a painter of high repute

in his thirtieth year, and also when history tells us that at the time when Nagler represents the artist as the friend of Urban VIII. that Pontiff had been dead for two years. The whole story thus discredits itself.

But Baldinucci states the facts of Claude's early life in a far different manner, and one which is followed in the succeeding narrative. When the boy had reached the age of twelve, his parents both died, leaving him to make his own way in the world as best he might. Jean, his elder brother, had established himself in the German city of Freiburg, beyond the Rhine, where he successfully pursued the vocations of wood carving and engraving. After the loss of his parents, Claude set out for Freiburg, to seek the protection of his prosperous kinsman, and travelled on foot and alone across southern Lorraine and through the Vosges Mountains, traversing the fair valley of the Rhine, and at last reaching the home of Jean Gellée. We do not know his reasons for this journey, — whether his other brothers were too poor to support him, or his innate artistic tastes led him to prefer an apprenticeship in even the lower departments of art.

For about a year the ambitious boy remained

at Freiburg, laboring under the direction of his brother, and learning the elementary principles of the profession. Here he became acquainted with the use of the pencil in tracing or designing arabesques and grotesques, and other ornaments of a simple character, while preparing for initiation into his brother's business. His latent genius developed rapidly, and he soon showed evidences of an artistic inspiration.

But before the lad had mastered his trade, and prepared to settle down as a wood-carver of the Black Forest, Jean Gellée was visited by one of his kinsmen from the west, a lace-merchant, who was then on his way to Rome. As a result of the conferences of these generous and well-wishing relatives, influenced doubtless by the contemplation of the young apprentice's handiwork, it was resolved that Claude should be taken to the Eternal City, to study art in its best expression and under the most famous masters. It may be that the lace-merchant had some knowledge of art, from his long travels and his frequent intercourse with cultured persons, such as those to whom he must needs show his wares. Possibly he had been at Rome before, and was familiar with the stories of the youths who had

gone thither from the Italian principalities or from France and Holland, and had become illustrious artists and men of great estate. Claude was full of an intense longing to see and study the Roman antiques and the works of Raphael and his disciples ; as if he already had some vague presentiment of his destiny, and wished to prepare for it right worthily.

In those days (as even now) much fine lace was made at Mirecourt, near Chamagne, as well as in other parts of Lorraine, and was carried into Italy for sale. A steady and lucrative commerce had long been maintained in this way between Rome and the Moselle valley, attended with frequent journeys on the part of the northern merchants.

So at last the gifted and fortunate lad departed from Freiburg, and took the route to Italy, in company with the vender of laces. Out from the shades of the Black Forest, through the vast Alps of Switzerland, across the Lombard plains, and through the superb Tuscan cities, and at last entering the august gates of Rome,—what a journey must that have been for the light-hearted boy, already filled with an earnest love of nature and a keen perception of its manifold beauties !

On arriving at Rome, some untoward event compelled the lace-merchant to leave the city abruptly : and young Claude was abandoned to his own resources, with but a narrow supply to meet his daily wants. He secured lodgings in one of the narrow and crowded streets of the most populous quarter of the city, towards the Tiber, and near that great shrine of art-pilgrimage, the Pantheon, in whose vaults lay the remains of Raphael and several of his disciples. Far, very far, from his kinspeople, friendless in a strange land, ignorant even of the language of those about him, and almost penniless, — the situation was indeed a serious one for a lad of fourteen years.

But he was a true son of Lothaire's Land, and his courage never failed. He devoted every day to close and earnest study, all unaided by a master, and depending on himself alone. Applying the simple rudiments which Jean Gellée had inculcated to the contemplation and comparison of the great works of art in the Roman churches and palaces, he formulated his own rules, and acquired a considerable knowledge of the underlying principles of successful designing. He also applied himself to the task of copying some of the paintings which

were most congenial to him, and thus gained many practical ideas as to the use of colors.

The life of the young student was conducted in the simplest manner, and hedged closely with economies. The funds for his support were sent by his kinsmen, and were not munificent, since their own means were narrow. Nay, it is even likely that, as Sandrart states, he earned most of the money for his daily wants, by performing the humble duties of color-grinder and general drudge in some Roman studio. Amid the surroundings of his menial labors, he could then be in constant contact with objects congenial to his tastes, and could hear the conversation of the masters of his future profession. He chose to serve, that he might afterwards command ; and preferred a temporary humiliation in the sacred city of his aspirations to an easy return to the life of a plodding peasant of the Moselle valley.

When Claude entered Rome, it was under the rule of Pope Paul V., a prince of that noble Borghese family which had fled from Siena to avoid the rule of the Medici. Paul was filled with the most exalted ideas of the supreme exaltation of the Papacy, and held that he had been elected by the

Divine Spirit, and that all nations and princes should preserve a profound humility before him. He had excommunicated the entire Venetian Government, and laid its territories under interdict; and was even attempting to fasten Romanism upon Sweden and Russia. The doctrines of the Protestant Reformation were being extinguished from Poland and Bohemia by fire and sword, and the Counter-Reformation advanced rapidly in Germany and France by the same dread arguments.

In 1618, during Claude's fourth year of Roman life, the terrible Thirty Years' War broke out beyond the Alps; and soon afterwards the imperial Spanish armies ravaged the Palatinate of the Rhine. During the fluctuations of the long contest between the Catholic League and the Protestant powers, the kinsfolk of Claude suffered severely, and especially in their already limited property. The means of communication between Italy and the belligerent North were thrown into confusion, and it became well-nigh impossible to forward remittances. Jean Gellée was therefore obliged to announce to his brother that he could send him no more money, and that he must thenceforward depend on himself alone.

While Claude was thus earnestly and diligently seeking after a manner of painting which should more nearly satisfy his ideals of beauty, he came across some pictures by Goffreddo, in which superb architectural effects were combined with broad and beautiful landscapes. His fancy was straightway led captive by these glowing works; and he resolved to submit himself to their author, and to follow his guidance in the upward way of art. The new master was then settled at Naples, the very shrine of landscape beauty, whence he had sent his pictures to be exposed for sale at the great Roman fairs.

Once more the indomitable boy faced Fortune bravely, and set out for Naples on foot, friendless and almost penniless. The distance was more than a hundred and fifty miles, through a dangerous and unsettled country; but it was traversed in security, and Claude at last entered fair Naples. He was animated with unfailing zeal, and all opposing discouragements gave way before him. The Neapolitan master received him into the academy at once, favorably moved, perhaps, by the earnest and simple story of the youthful art-pilgrim, or by his natural and unaffected praise of his paintings

seen at the Roman fairs. The ever-present urbanity and amiability of Claude stood him in good stead at this time, and won for him the kindly interest of his master.

Baldinucci states that Claude's master at Naples was a certain Goffreddo or Godfrey; and it is not easy to find out which of his copyists introduced the name of Waal, or by what authority this interpolation was made. There was a Godfrey de Waal from Flanders, who dwelt in Italy early in the seventeenth century, and was somewhat celebrated as a professor of design; but the only mention remaining of him characterizes him as the teacher of Antonio Travi, an obscure Genoese painter. Elsewhere he is called Godfrey of Cologne.

The young Lorraine remained at Naples for two years, diligently studying perspective and the art of portraying architecture, and learning how to blend his new acquisitions into harmonious conceptions. It is not unlikely that he was forced to support himself during this period by manual labor, as aforesaid, and to repay Goffreddo's lessons by keeping his studio in order.

Naples was at that time under the government of the Spanish viceroys, whose rapacity and cruelty

caused universal dissatisfaction and wrath. Masaniello was not yet risen among the wild rocks of Amalfi, to summon the kingdom to its regeneration, but was still abiding, a mere child, among the rude fishermen of the Salernitan Gulf. Salvator Rosa was also a child at this time, dwelling with the peasants of Renella.

The contemplation of the peerless beauties of Nature in the environs of Naples had a profound effect upon the mind of the northern youth, and his soul was enchanted by the *firmamento lucido* of the old Ausonian land. Here he studied the soft violet lights deepening over the rugged flanks of Vesuvius, the mellow and dreamy atmosphere inwrapping the broad bay from Sorrento to Ischia, and the sunlight trembling through the morning mists towards Capri. Around the Gulf of Pozzuoli and along the Baian shores the ancient temples and towers of the Roman era still stood, suggesting such wide contrasts of art in desolation and nature in luxuriance as Claude often illustrated in his later works. Farther inland were the peaceful and populous plains of the Terra di Lavoro, and then the Abruzzi Mountains, with their charming pastoral scenes amid the verdant glens. What earnest soul

would not be quickened before such noble prospects? The tranquil brilliance of this "fragment of heaven to earth vouchsafed," and the pearly and transparent air which canopied its hills, waves, and temples, produced a powerful effect on the young student of art; and in many of his pictures during the ensuing half-century, the Bay of Naples appears again and again, forming the vast and luminous background for scenes of varying but harmonious meaning.

Claude returned to Rome about the year 1620, and entered the service of Agostino Tassi, with whom he was perhaps connected before the Neapolitan journey. Here also he continued his functions of color-grinder, valet, and groom, the while with an attentive mind he slowly prepared to seek a loftier flight.

Agostino Tassi was a Perugian by birth, and had at this time reached the age of fifty-five, — a man of generous propensities and a joyous life, albeit partly overshadowed by the memory of an early crime. He had dwelt several years at Genoa, and devoted himself to the study of naval architecture and the phenomena of the sea, in their artistic possibilities, working with the Genoese artists Genti-

leschi and Salimbene. His master was Paul Bril, the Flemish painter, who had run away from home many years before, and settled in Rome, where great success attended him,—noble patronage, popular fame, and a large papal pension. He it was who painted the enormous picture, sixty-eight feet wide, illustrating the martyrdom of St. Clement, and adorning one of the halls of the Vatican. Many landscapes issued from his studio, with views of the Campagna and the ancient ruins in the hill-towns. Tassi followed his master's teachings with great enthusiasm and intelligence, and painted a large number of landscapes, adorned with splendid architecture and picturesque ruins, besides numerous sea-views and harbors, crowded by busy fleets and throngs of men from all nations. His work in these two departments was precisely that in which Claude afterwards attained the utmost measure of success, far surpassing both Tassi and Bril.

Some writers are of the opinion that Tassi arrived at Rome while Claude was at Naples, and the latter, hearing of the famous works of the new-comer, became greatly desirous of studying under his care. Goffreddo could hardly have allowed his lovable disciple to depart without deep regrets; and

it is likely that he endeavored to make his future course easy by giving him a recommendatory letter to the new master.

In the year 1621, when the cardinals of the conclave were about to go into the session which resulted in the election of Pope Gregory XV., Tassi was commissioned to adorn the halls in which they were to meet with landscapes, marine views, and architectonic ornaments. He was at this time nearly sixty years old, and doubtless found his active young assistant of much service, since the cares of the household were thus removed from his mind, and he was left free to carry on the great decorative works without interruption. The affable and generous old master had already long known the ambitious spirit of his servant, and at this time gave him lessons in regular form, at least in so far as designing and the use of colors were concerned. So Sandrart says, repeating Claude's personal communications to him. The youth was then at the best period of life for earnest and intelligent practice, and he used his opportunities to the highest advantage. There is no doubt, also, that his life in the studio, whether as color-grinder or student, was rich in advantages to him, and contributed to move

and elevate his spirit and stimulate his ambition. Daily conversations were carried on here between Tassi and the chief men of the city, the nobles of Central Italy, and the princes of the ecclesiastical state ; and the humble French youth was thus constantly in the presence of some of the most cultured minds of his time. Tassi was celebrated for his rare urbanity and good-fellowship, and remained a great favorite in the best society of the city. He was feasted and caressed by the nobility, and lived generously, receiving at his house the leaders of Roman society and culture, and entertaining them in a lordly manner. He was overwhelmed with commissions, and doubtless devolved some parts of their execution upon his willing assistant. Year by year Claude's position seems to have improved, until at last he who had entered the household as a servant dwelt there with the privileges of a son. In his case there was no phenomenal leap to the summit of the hill of Fame, but a long and laborious ascent, through paths oftentimes thorny and steep, through humiliations and sore privations. The details which remain to us are vague and meagre ; but they show that this obscure phase of his apprentice-life was filled with such profound shad-

ows as only the clear and steady light of a pure ambition could illumine.

The mathematical principles which Claude had learned from Goffreddo, and the sensitiveness to natural beauty awakened in his soul by the contemplation of lovely Southern Italy, were now blended and given means of expression by the efficient teaching of Tassi. With assiduous toil and unflagging zeal he had slowly attained command of the manner of his master, and acquired the ability to worthily illuminate his conceptions on the glowing canvas. As soon as he was able, he established a modest little studio, and began to paint landscapes adorned with architectural monuments. Their pecuniary value was not great, and their author was forced to live with the utmost economy, and to meet the trials of a life of poverty. Yet he resisted the natural temptation to do rapid and careless work for the sake of mere money-making, and maintained his slow and steady advance in excellence.

In these formative days his chief study was that of out-door nature, to whose varying phases he gave the closest attention. This method of labor was ever afterwards adhered to ; and, by continual

communion with the source of his inspiration, he avoided sinking into academic mannerism and losing the freshness of his impressions. Sandrart bears a precious testimony to the originality of his observation of Nature; and other ancient writers, while denying that he possessed genius, concur in attributing his remarkable success to a diligent, intelligent, and loving study of the fields and hills, the sea-shore and the grove.

His true master was not Goffredo, nor Tassi, nor Poussin, but the sun,—master at once and model. With unwearying patience and incessant fatigues, he strove to learn well its teachings, and to catch its manifold expressions, to surprise its hidden secrets of effect, and to comprehend the caprices and the harmonies of all its diurnal progress. Often and again he arose before the stars had paled their lights, and, passing under the black arches of the embattled gates, went forth upon the dark and solitary Campagna, to mark the brilliant splendors of the breaking day. So, standing on some remote hill, while other men slept within the guarded walls, this lonely sentinel of art watched the sparkling jewels of the aurora and the fleecy clouds over the blushing east, while the sky slowly

changed from glory unto glory. In delicate tints, yet full of marvellous richness, the silvery shading of the horizon passed into bands of yellow above, and these into orange, thence to vermilion, and at last to the violet light of the zenith. Underneath this pageantry of the heavens lay the Sabine Mountains, dark, clear-cut, and many-crested, with Palestrina fairly under the winter sunrise, and Tivoli under that of summer.

From the dewy fields — now sparkling as if diamond-strewn — Claude would return into the awakening city, and, in the quietness of his studio, would transfer to the canvas the brilliant scene which was so vividly impressed on his memory. Before approaching the easel he had thought out the whole compass of his new work, and studied all the kindred grand effects in the wide realms of Nature. The results were rich and tranquil, embracing much, and full of verisimilitude.

Claude inaugurated what is rightly called the golden age of the landscape-painters, whose cardinal principle was the careful and constant study of nature. Tassi and Goffredo, indeed, gave him lessons in the technic of the profession; but he borrowed nothing from them, either in manner or

study or execution. His new method, together with its many excellences, had its disadvantages of slowness and enormous labor; and when the year 1625 arrived, although he had been in Italy for over ten years, he had won neither fame nor money. Poussin, Ruysdael, Hobbema, Cuyp, and the others who followed his example in later days, and approached him the most nearly, were led upwards by the same long and arduous path.

CHAPTER II.

Claude's Journey to Loreto, Venice, and Munich. — His Return to Lorraine. — Works at Nancy. — Yearning for Italy. — His Journey to Marseilles. — Once more at Rome.

IN April, 1625, Claude left Rome, and journeyed through Venice and Bavaria to his native land. He did not go to Venice by the direct route through Florence, but made a wide circuit to the eastward to the Holy House of Loreto, the most famous pilgrimage-shrine in Italy. It is said that he was so impressed with a sense of his indebtedness to the Blessed Virgin, in guarding him from danger and helping him upward, that he remained for several days at Loreto, giving himself to prolonged devotional meditations.

The route usually followed by pilgrims from Rome to Loreto, and now traversed by Claude, afforded a continuous panorama of wild and beautiful scenery, such as must have given the profoundest pleasure to the devout lover of nature. It led up the Tiber and Nera Valleys by Terni and Spole-

to, and along the rich meadows of the Clitumnus to Foligno. Thence the Apennines were crossed, by the grassy plateaus of Colfiorito, surrounded by stupendous mountains, and between the wild precipices of Serravalle, bordered by sterile deserts. From the high crest-line beyond, the road descended through the Umbrian glens to the classic hamlets of the Roman Marches, passing ancient Camerino and San Severino, and following one of the venerable Latin roads down the Chienti Valley, with frequent glimpses of the blue Adriatic in front, and the lofty Sibilla peaks on the south. At last the reverent pilgrim reached Loreto, on its noble hill, overlooking the mountains and the sea, and even then a shrine hallowed by three centuries of prayers.

After his season of holy contemplation Claude travelled northward along the Adriatic coast and through the Romagna, and went to Venice. He is supposed to have dwelt there for some time, practising his profession busily, encouraged and patronized by the numerous wealthy connoisseurs who then lived in the city, and deriving some special instruction from the local academy of art. The superb architecture of the Venetian palaces

must have claimed his admiring attention, and furnished abundant subjects for his pencil. But Providence had ordered that he should not remain in the fair sea-city, to anticipate the labors and triumphs of Canaletto.

He doubtless studied the great works of Titian with enthusiasm, and endeavored to discover the secret of his magic coloring. It has been said by modern critics, that if Titian had devoted his life to landscape-painting he would have produced compositions not unlike those of Claude. Both of these illustrious masters had the same traits of powerful generalization, simplicity of execution, and naturalism of design. Their works are full of glow and warmth, with the true brilliancy of nature's Italian hues pervading all, mingled and softened as in the fair outer world.

While sojourning in the City of the Sea, Claude executed several paintings of the scenery in its vicinity. One of these represents Venice as approached from Mestre, with the wide Lagune opening to the east, and studded with populous islands. Le Brun stated that this work was nearly ruined by restorations, and it has now disappeared. It is impossible to say at this time whether the titles of

'A View of the Port and City of Genoa,' 'The Ancient Port of Messina,' and 'A View of Spezia,' are justly bestowed, or whether they are merely conjectural and fanciful.

When Claude left Rome it does not appear that he intended to travel beyond Italy ; but instead of returning southward from Venice he bent his steps toward Germany. He was probably influenced by tidings received during his sojourn in Venice, which told that his presence was needed in Lorraine with regard to the affairs of the Gellée family.

The artist's journey toward the home of his earlier years was not conducted under the stress of urgency ; for he took a winding and circuitous course, as if to study and enjoy the wild scenery of the Alps at various points. During the tour, he was prostrated by sickness ; and, while thus rendered helpless, he was plundered of all his earthly possessions by certain unsympathetic thieves. He had already made considerable money by painting pictures in the cities through which he passed ; and this too was taken from him.

The route followed was through Trent, the city of the great council, and over the Brenner Pass to Innspruck, the capital of the Tyrol. What revela-

tions of the awful grandeur of Nature were borne in upon the painter's soul, as he thus traversed the mighty Alps and the profound Tyrolese defiles ! Yet no record, pictorial or written, remains to show how far these scenes impressed him ; and the mountains which appear in his compositions are always the graceful and moderate elevations of the Alban and Sabine ranges, — Soracte, Gennaro, or Monte Cavo. Ruskin has indeed proven his inability to represent a distant snowy peak, by illustrations drawn from his works.

Claude must have devoted some time to Bavaria on his homeward journey ; for he painted at least two views in the environs of Munich. The sterile plains of the Isar afforded but scanty materials for the enthusiastic artist of the bright and luxuriant Campagna ; but somehow he found wherewithal to content himself. He sojourned for some time at the village of Harlaching.

In 1865 King Louis of Bavaria erected a monument at Harlaching, to commemorate Claude's abode there ; and the ceremonies of dedication were made picturesque by a great festival of artists.

From Munich he passed eastward across Swabia, and through the Black Forest, and at last reached

his native hamlet on the banks of the Moselle. It was during the latter part of the journey that he was pitilessly plundered by thieves ; so that he returned, after twelve years of absence, as poor as when he had departed, save in his treasures of experience and remembrance. He remained at Châtagne but a short time, and settled certain affairs of family business.

After this brief visit to the home of the Gellées, Claude travelled to Nancy, the capital of Lorraine, and the seat of the brilliant court of the reigning Duke. It was then, as it still is, one of the fairest cities of France, full of the memorials of antiquity, and nestling under the vine-clad hills which enwall the valley of the Meurthe. Claude had a kinsman resident in the city, who received him with warm demonstrations of welcome, and gave him very material assistance. He was acquainted with Claude de Ruet, then one of the most renowned artists of Lorraine, and the head of the profession in Nancy, being the court painter to the Duke of Lorraine. De Ruet had been a pupil of Tempesta at Rome, and was the jealous rival of Callot. Claude was introduced to this local Raphael by his friendly kinsman ; and his works were found so

acceptable that the young disciple of Tassi was engaged by the court-painter as his assistant and coadjutor. De Ruet had been ennobled by Duke Henri II., some years before ; and had acquired great wealth and social influence at Nancy, being continually overflowed with commissions, and employing several Italian artists to labor under his direction.

Claude desired at this time to master the art of depicting figures, and entered De Ruet's service on the condition that he should be allowed to paint the men and animals in the forthcoming pictures, in order to improve himself in that branch of art. The little court of Lorraine delighted in portrayals of pretentious and heroic personages in an exaggerated classic manner, foreshadowing the appearance of the same style during the periods of David's degradation of French art. It is difficult to imagine the tender lover of graceful nature designing the cold and formal demi-gods of Lorraine taste, with their statuesque rigidity and case-hardened flesh. The student of the beautiful passed an entire year in this manner of work, of which, fortunately, no vestiges now remain.

Late in the year 1626 De Ruet was commis-

sioned to adorn the ceiling of the Carmelite Church with a series of colossal pictures. During the year in which Claude had been with him, the master had learned both his strong and weak points, and showed his appreciation of the former by associating the young man with himself in the new works. At the same time he considered Claude as still lacking in aptitude for painting figures, and reserved that part of the pictures for himself, together with the general composition thereof. He devolved upon his associate the task of painting the architectural scenery, and thus violated the previous contract.

After Claude had devoted a year to this arid and unsatisfactory work in the Carmelite Church, he grew weary of the position and of the rude northern scenes and climate, and sighed for a return to the grand and well-nigh sacred Campagna of Rome, so genial to art, with its over-arching blue sky and the venerable ruins along its rich yet melancholy wastes. At this time an accident occurred, which intensified his desire to give up the labors which were at once so arduous and so restraining to his genius. He was being aided in a certain part of his work by a gilder, who attended him on a

nigh scaffold under the ceiling of the church. By an accidental miss-step this assistant fell from the platform, and would have been instantly killed by striking on the pavement far below, but that he succeeded in grasping a projecting beam. Claude hurried down just in time to save the unfortunate man's life, for his weight was rapidly forcing the frail support from its fastenings. This alarming episode made such an impression on the sensitive mind of the artist, already persuaded that he could never become a great painter while thus laboring in dependence, that he hastened to complete the work on which he was engaged, and resolved to return to Italy as soon as possible. The mysterious charm of Rome, which has always exercised so profound a sway over the greatest artistic minds, had gained an overmastering control of his lofty soul, and led him irresistibly towards the seven-hilled city and the solemn Campagna.

In the summer of 1627, he bade farewell to Lorraine, and went thence, never to return. Yet its name and memory were ever dear to him; and when, in later years, he had placed his name among the loftiest in the temple of Fame, it was linked with that of his fatherland, and gained a new meaning in the annals of art.

Before the summer was ended the pilgrim of art had passed down through Burgundy to Lyons, where he sojourned for a few days. Then he descended the River Rhone to Marseilles, where he was attacked with a dangerous fever, by which his life was threatened for a long time. During this time of helplessness, he was once more robbed of all his worldly effects, and left in utter poverty among strangers. But one piece of money remained to him on his recovery ; and this, with the buoyancy and fearlessness of a true child of art, he expended in the festivities of an evening of merry-making with certain new-found comrades. His only grief was that the means for the journey to Rome were gone. But he quickly cast about for fresh supplies, and sought the acquaintance of a wealthy merchant of Marseilles, who enjoyed the reputation of being a patron of the arts. From this gentleman he received a commission to paint two pictures ; and these compositions were so successfully executed that two more were speedily ordered. But Claude had no desire to settle in Marseilles, and had already earned enough to carry him to that august city whose memories and promises lured him on ; wherefore he declined the new commission, and

engaged passage on the first vessel departing for the Italian coast.

He was not alone in the voyage, for on the same ship sailed Charles Erard of Nantes, with his father and brother, court-painters of His Most Christian Majesty, Louis XIII. They also were bound for the Eternal City, and journeyed in company with Claude. The voyage was full of alarms and terrors, for the ship was overtaken by violent tempests, inso-much that at one time the crew gave themselves up for lost ; but at last the weary travellers reached the port of Civita Vecchia, on the coast of the Patrimony of St. Peter.

It was on the day of the Feast of St. Luke, the patron saint of painters, that Claude re-entered Rome, after an absence of over two years. In the beautiful October weather which enfolds Latium with clear splendor, he crossed the fifty miles of the Campagna between Civita Vecchia and the Gate of St. Pancrazio, and once more overlooked the city from the crest of the Janiculan Hill.

CHAPTER III.

Nicholas Poussin. — Sandrart, Claude's Companion and Biographer. — Claude's Method of Study. — The Studio at SS. Trinità de' Monti. — Digression on American Artists.

AT this time Nicholas Poussin was the leader of the artists of France residing at Rome. This famous Norman painter had based his studies on Raphael's designs, and was intimate with Philippe de Champaigne and the poet Marini. He had entered Italy for the third time in 1624, and settled at Rome, where he joined the party of Domenichino in the contest with the naturalistic disciples of Caravaggio. Here he remained for many years, closely engaged in studying the ancient statuary of the city, and acquiring fresh laurels continually. Around him gathered a noble band of artists, — Valentino, Stella, Bamboccio, Poelenburg, Sandrart, Il Fiammingo, and others. It was natural that Claude also should join this goodly company, and seek the wise counsel and worthy influence of his illustrious compatriot.

Blanc says that Claude and Poussin became very intimate at this time, living close to each other at SS. Trinità de' Monti. But Bonchittè, in his admirable "Life of Poussin" (which was crowned by the French Academy), doubts whether the two artists were ever well acquainted with each other; and both Bellori and Gault de St. Germain, in their biographies of Poussin, ignore even the name of Claude. It is furthermore certain that Poussin did not occupy his house at SS. Trinità until 1629, when he bought it with the dowry of his bride. Nevertheless it appears most probable that the two great landscape-painters were in some way brought together, and exerted a reciprocal influence on each other. We may imagine how, under the gentle yet powerful influence of Poussin, the mind of the master of Lorraine was developed into a broader culture, and his manner acquired a greater degree of majesty and distinction. The breath of the ideal, a memory of the divine Raphael, took possession of him by inspiration, and gave to the pupil of Goffredo and Tassi new visions of lofty and serene beauty. Poussin's example was a conservative and yet a progressive incitement to him, keeping his pencil from unworthy aberrations, and

teaching him how best to mingle the architectural and rural components of his great compositions.

It is possible that when Claude returned to Rome he was still illiterate, since his early life was so far devoted to other things that he had but little time and scant desire to attend school. If this was actually the case, he took good care to repair the defect as soon as possible, by learning to read and write ; for the inscriptions on the etchings and in the *Liber Veritatis* were written by his own hand.

Towards the year 1630 Claude became acquainted with Joachim Sandrart, who in later years was his biographer and an eminent art-critic and collector. Sandrart had then but recently arrived from Germany, and had not yet reached the age of twenty-four. According to his own narrative, he became very intimate with Claude, and was accustomed to accompany him on his long tours in the Campagna and among the Apennines. The two artists labored together, and communicated freely to each other the results of their studies in the art of representing nature. With a calm and complacent *bonhomie* Sandrart tells us that, "In seeing me portraying rocks after nature rather than from invention, Claude found my method excellent,

and profited by it so well that by indefatigable labor and an invincible stubbornness, he succeeded in making beautiful landscapes, which the amateurs bought at very high prices, and whose numbers did not suffice to satisfy their impatience."

Nevertheless the *naïve* German acknowledged his comrade's superior ability in depicting distant horizons, and the falling of light on the backgrounds, or the aërial perspective. He himself preferred to paint huge pictures of oddly shaped rocks, overturned trees, waterfalls, ponderous ruins, and such piles of architecture as seemed most appropriate to historical compositions. He appreciated Claude's ambition to illuminate his canvases with the light of immeasurable distances of sunshine, and to portray the grandeur, serenity, and majestic harmony of nature when the sun flooded a cloudless sky with brilliancy and warmth. Still he conceived that so far as foregrounds went he himself was the better artist, and he freely offered to paint in these parts of sundry pictures by his illustrious friend. Fortunately this proposition was declined.

The two painters, however, frequently exchanged pictures with each other, a system of transactions

which was probably not without great profit to the shrewd German. He indeed tells us, with infinite relish, that Claude once gave him a morning landscape, which he sold not long after for four hundred florins. This statement also proves that at that early day, the pictures of our artist brought generous prices in Rome.

Sandrart describes Claude's studies at this period in the following sentences: "To get at the groundwork of his art, and to penetrate the most deeply hidden secrets of nature, he never left the fields. From the break of day until nightfall he applied himself to seize the varied aspects of the dawn and the rising and the setting of the sun. Above all, it was at the twilight hours that he studied the living model of nature. While considering this spectacle, he prepared his colors after the same tints that he observed; and then, returning to his house with the colors thus made ready, he applied them to the work which he had undertaken. He devoted many years to the application of this laborious and difficult method, passing his days in the Campagna, and making long excursions without ever growing weary. I met him frequently in the midst of the steepest rocks of Tivoli, handling the

pencil before the famous cascades, and painting not from imagination nor from inspiration, but according to that which Nature herself breathed into him. This manner of labor had such a charm for him, that he always continued to follow the same method."

Occasional rich effects in exact reproductions from the environs of Rome are found in Claude's pictures, although in most cases the landscapes are idealized beyond recognition. Among the more carefully rendered transcripts of nature, are the pictures of the 'Campo Vaccino'; Pope Urban's 'Castel Gandolfo'; De Lonchaine's 'Peasants Driving Cattle over a Bridge,' with the rocks and temple of Tivoli, and the distant city of Rome; 'Tobias and the Angel,' and Gayer's 'Peasant Watering Cattle,' both of which introduce the tall heights of Tivoli, and the rock-bound River Tevere. Passari's 'Shepherd Playing on a Pipe' depicts the same cliffs and Sibylline Temple. Others show the Lake of Nemi, and the tranquil scenery of the Alban hills; or the lonely watch-towers and silent ports along the sea-front of the Roman Maremma. Martial has truly said that Nature combined in the Roman territory the many

beauties which she scattered singly in other places ; and these the master of Lorraine grouped in a still further concentration, and arranged them under a rich and transfiguring light.

The idea has gone out that Claude never carried his brushes and pencils while making his rural excursions, but bore back the images of nature in his mind, saturated with beauty, to place them upon his canvases. Sandrart, however, has given witness that he prepared his colors under the blue sky, and that he also painted certain subjects in the same manner. But the pictures of his best period are not strictly representations of nature, in the sense that they do not portray any known localities, being rather rich and idealized compositions, arranging the best traits of various scenes upon one canvas. Though not in their entirety copied from real life, they were nevertheless altogether composed of studies from such life, being a careful grouping of detached types drawn from nature. His studio was filled with these materials, colored sketches of all manner of trees found in Central Italy, vivid reproductions of the light and shade and twilight, the vast expanses of the desolate Campagna, the Alban and Sabine Mountains,

the calmly flowing streams and foaming cascades, and the gray ruins of the ancient civilizations. Sir Joshua Reynolds says that "Claude Lorraine was convinced that taking nature as he found it seldom produced beauty. His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects."

Claude always kept in his studio a large painting of the country about the Villa Madama, on Monte Mario, a work finished with Flemish precision and minuteness. To this canvas he was accustomed to turn when he wished to repeat certain manners of trees and leaves, for he had included in it nearly every variety of foliage common in Central Italy. On one occasion Pope Clement IX., greatly desiring to possess this wonderful picture, offered to pay for it as many gold pieces as would cover it; but the artist declined to part with his work, even at so great a price.

The trees which Claude preferred to paint in his landscapes were the chestnut and the horse-chestnut, which are noble in contour, of well-rounded forms, and bear enlivening masses of silvery moss on their brown bark. It is easy to distinguish the species of his trees by the careful arrangement of

the branches, their peculiar clustering, and the characteristics of the foliage. Their grouping was always arranged with rare skill and symmetry, with reference to the adjacent rivers, meadows, or ruins, and preserved the satisfying balance of the scene. Sandrart says, in his quaint Germanic Latin, that the leaves of Claude's trees seemed to move and tremble at the breath of the wind. But Ruskin thinks that the bough-drawing of Claude resembles that of a boy ten years old, and that his nearer leafage is utterly false ; adding that "the foliage in his middle distances is the finest and truest part of his pictures, and, on the whole, affords the best example of good drawing to be found in ancient art."

As soon as Claude's position was well assured, he took rooms near the Church of Santissima Trinità de' Monti, close to the studio of Poussin. The view from this locality is well known as one of the most magnificent of all the wonderful panoramas from the Roman hills, looking across the Tiber to the Castle of St. Angelo and the Vatican, and out to the gray hills of Southern Etruria. What a noble prospect to be outspread daily before the eyes of the ardent and appreciative lover of nature !

Poussin's house was at number nine, Piazza della Trinità, close to that in which Salvator Rosa dwelt a few years later ; and the domicile of Claude was opposite that of his great countryman. These houses were on the crest of the southern extension of the Pincian Hill, where the Via Sistina widens at the head of the Spanish Stairs, and high above the Piazza di Spagna. Their façades have since been thrown down and rebuilt, and the sizes of the original domiciles are not now known.

A site more favorable for the home of a lover of nature and of classic architecture could hardly be imagined. He could enjoy not only the splendid view over the city, with its conspicuous monuments of so many important events in the history of humanity, but also the delicious groves and gardens of the Villa Medici, extending over two miles, the sparkling fountains and verdant shrubberies alternating with beds of perennial flowers and groups of stately trees. Among the shady bowers and blooming terraces were precious treasures of statuary art, — the Niobe group, the Wrestlers, the Apollino, and others hardly less famous. Over these elysian delights rose the Villa Medici, with its magnificent halls and stately façade. The

villa was then occupied by Cardinal de' Medici, the Cardinal of Tuscany, and was the headquarters of his large and powerful faction. The Convent of the Trinity stood near, attached to the Church of SS. Trinità, and sheltered a goodly number of cheerful French monks, whose dark costumes mingled frequently with the brilliant Medici liveries on the promenades.

After Claude had established his new studio on the Pincian Hill, he began to work earnestly and continuously, and made a considerable number of brilliant pictures, which were readily purchased by the Roman amateurs and by foreign visitors. He finished all of these works with his own hand, and ventured to give them life and motion by painting figures of his own designing.

At this point we cannot forbear making a digression to recall how the Piazza of SS. Trinità de' Monti, hallowed by such memories of the great masters of old, is also celebrated in the annals of American art. Seventy years ago Washington Allston lived opposite Claude's house, and enjoyed a close intimacy with Coleridge and Thorwaldsen. Washington Irving was also a bosom-companion of Allston at this time, and resolved to become a

painter himself, under the fascination of that glorious view over the city and its marvellous environs. In the next house, where Salvator Rosa is supposed to have lived, were the rooms of John Vanderlyn, one of the most gifted and unfortunate of American artists. He afterwards wrote to Allston, saying, "When I look back some five or six and thirty years, when we were both in Rome together, and next-door neighbors on the Trinità de' Monti, and in the spring of life, full of enthusiasm for our art, and fancying fair prospects awaiting us in after years, it is painful to reflect how far these hopes have been from being realized." At that time Fenimore Cooper was in Rome, and also J. M. W. Turner, afterwards Claude's bitterest antagonist.

Fifty years ago, Horatio Greenough and Robert F. Weir lived in the house opposite Claude's, and devoted themselves to the study of art with intense application and earnestness. In 1832 Claude's studio was occupied by a transatlantic artist who might almost have restored its ancient glories. It was Thomas Cole, who had done for the Catskills and the Adirondacks what Claude had done for the Sabine and Alban Mountains, and at last returned home to become "the parent of true idyll,

or pastoral painting in America." A man of religious sanctity of character, tranquil gravity, and lofty idealism, he was worthy of his surroundings at Rome, which indeed stimulated him to breathless industry. Looking from the windows over the wide landscape and the sacred city, even as Claude had looked for so many years, he was filled with rapturous inspiration, and "worked like a crazy man," as the wondering Romans said. He gave to his great predecessor the following superlative tribute: "Claude, to me, is the greatest of all landscape-painters; and, indeed, I should rank him with Raphael or Michael Angelo."

In our days George L. Brown, now one of the foremost of American landscape-painters, began his artistic career by copying Claude's pictures, working hard and living very economically in an old Roman palace. His success in this work was so great, and his enthusiasm so marked, that the fellow-professionals in Rome and Florence gave him the new name of Claude Brown. It was generally admitted that he was able to imitate his great predecessor's glowing compositions with better effect than any other artist then in Italy.

CHAPTER IV.

The Gothic Menace. — Urban VIII. — Cardinal Bentivoglio. —
The Pope's Pictures. — Claude's Etchings. — The *Liber Veri-
tatis*.

IN the year 1632 Rome was filled with terrible alarm, and her citizens were panic-stricken. The King of Sweden was advancing through Southern Germany with 30,000 Protestant troops; and the opinionated Pope, while acknowledging that "with 30,000 men Alexander conquered the world," refused to take measures of defence against the victorious Northern armies. "Amidst the conflagration of Catholic churches and monasteries, the Pope stands cold and rigid as ice," — said the amazed Roman Curia. Meanwhile the Swedish armies overran Bavaria, occupied Munich, and advanced to the Tyrol. Their leader, Gustavus Adolphus, bore the ominous title of King of the Swedes and Goths; and the apparition of new Gothic legions on the frontiers of Italy aroused terrible associations in a city which still remembered the hordes of Alaric.

Urban VIII., the ruling Pontiff at that time, came from a noble commercial family of Florence, the Barberini, and entered the service of the Roman Church at an early age. He was elected Pope, not without deep intriguing, in 1623, after the long battles of the Catholic restoration were over, and developed great vigor as a temporal prince. Of his immediate predecessors, Clement VIII. was usually busied in studying the works of St. Bernard, and Paul V. occupied himself with the writings of the holy Justinian of Venice; but Urban's table was laden with plans of fortresses and sheets of the newest poems. He destroyed so many relics of antiquity in the construction of his batteries and palaces, that the Romans mournfully proclaimed that the Barberini had demolished what even the Barbarians had spared, — *Quod Barbari non fecerunt, Barberini fecerunt*. The marble monuments of preceding Popes were pointed out to him, but he declared that his own should be of iron. Fortresses arose in all the Ecclesiastical States, a naval port was established at the mouth of the Tiber, and the uproar of a crowded camp filled the Eternal City. The Huguenots were being destroyed by Richelieu at La Rochelle; the Stuarts were ruling

in the British Isles ; and Ferdinand II. occupied the throne of the Empire. Northern Europe was all ablaze with war, — Swedes, Cossacks, Spaniards, Frenchmen, and Germans were slaying each other everywhere, in the name of God.

Nevertheless, the Pope confined his chief attention to the aggrandizement of his family, amid all the storms which were roaring throughout unhappy Christendom. The conclave of cardinals made an impartial examination of the affairs of the State, after Urban's death, and reported that he had enriched the Barberini family by over \$119,000,000 ; an amount fivefold more stupendous in those days than in ours, considering the relative value of money.

Cardinal Bentivoglio was one of the foremost men of the Roman Court, and was the confidential friend of Pope Urban VIII. He was also a learned and enlightened prelate, and had written several voluminous books. So high did he stand in the estimation of the Sacred College, that he would doubtless have been elected as Urban's successor, but for his sudden death, which occurred at the opening of the conclave in 1644.

Now, it happened that one of Claude's land-

scapes was seen by Cardinal Bentivoglio, and the great diplomat quickly recognized the great painter. He ordered two pictures of similar character for his own palace. When these were finished, the Cardinal showed them to his friend and master, Pope Urban VIII., who viewed them with great admiration, and summoned the artist to a personal interview, at which he proclaimed his superiority to other landscape-artists, and commissioned him to paint four pictures for the Papal palace. From that hour the fortune and fame of the Lorrainese went forward steadily, hand in hand. Orders poured in on all sides, from sovereigns, cardinals, and other magnates; and the prices of Claude's works rose to such a height that none but the wealthiest could hope to possess them. The studio at SS. Trinità de' Monti was continually visited by Rome's noblest citizens, and by the ambassadors of foreign princes.

The four paintings which were executed for Pope Urban VIII. showed the seaport of St. Marinella, a harbor containing Papal galleys, and two pastoral scenes. One of the marine views is now in the Louvre, and is a sunset scene in an Italian seaport, rich in palatial architecture, and with busy

groups of merchants on the shore, while the harbor is filled with vessels, and presents a scene of great commercial activity. The Louvre also contains one of Urban's pastoral pictures, with a joyous party of dancing villagers in the foreground, and numerous cattle browsing on the adjacent meadows. Beyond the river is a line of distant blue mountains. The other marine view portrays a level coast, with a ponderous castle lifting its towers over the sea, and small vessels in motion beyond. In the foreground is a mounted hunting party, whose chief personages are a young lady and gentleman.

One of Urban's chief interests was the erection of the Papal palace at Castel Gandolfo, near Albano, which he chose as his summer residence. He spent a part of every year there, and many of his bulls were issued thence. Carlo Maderno, one of the most famous architects of St. Peter's, made the plans for the new structure, as well as for the vast Barberini Palace in Rome. Castel Gandolfo is still one of the few remaining possessions of the Pontiffs, having been exterritorialized by the Italian government in 1871. In view of Urban's deep interest and frequent sojourns at this place, it was natural that he should have commissioned

Claude to execute a picture in which it should be included ; and this noble work is still preserved by his descendants in the Barberini Palace. The view was taken from the opposite shore, and shows the broad Alban Lake, with the castle on the bluffs beyond, and the Campagna stretching away in the distance. In the foreground is a group of Arcadian peasants, with a youth who is teaching a maiden to play on a pipe ; and calm-eyed cattle are seen grazing under the shade of the adjacent trees.

In 1636 Claude had reached the summit of his fame, and was constantly engaged on noble works. From this year dates his finest etching, 'The Herdsman,' wherein a river is seen, flowing along the foreground of a lovely sunset landscape, with ancient ruins and umbrageous trees on the left ; and on the opposite side a herdsman, playing on a cornet, while his cattle ford the stream. The same date is given to an etching of the Campo Vaccino, or Roman Forum, as seen from the Capitol, including the Arch of Septimius Severus, the ruins of the temples, the Coliseum, and the Arch of Titus. This was the only etching which Claude ever made from one of his paintings ; and the picture after which it was etched is now one of the

wonders of the Louvre. According to Claude's note on the design for this work, in the *Liber Veritatis*, it was "made for the Ambassador of France, M. de Bethune, Rome."

Claude's etchings are of varying degrees of merit. Many of them show an incomparable talent in the skilful showing-forth of ærial perspective, and in depicting the fresh tints and changing effects of the different hours of the day. They are among the choicest ornaments of collections of engravings; and good impressions are so rare that they bring several hundred dollars each. The designs are frequently carelessly executed, but abound in grace and naturalness. The figures of men and animals therein were executed by the master himself, and indicate his deficiency in this direction. Robert-Dumesnil's catalogue of these works included forty-two titles, and Edouard Meaume's contains forty-four. The etchings were executed between 1628 and 1662, although only about one-half of them are dated. Some of them are marked with titles by other hands; but the larger number were inscribed by Claude himself, in a singular mingling of the French and Italian languages. His autograph is sometimes written *Gillée*, which

is similar to the *Gillius* by which Sandrart spoke of him.

Hamerton analyzes Claude's etchings as follows : " His superiority as an etcher is chiefly a technical superiority : he could lay a shade more delicately, and with more perfect gradation, than any other etcher of landscapes ; he could reach rare effects of transparency ; and there is an ineffable tenderness in his handling. . . . Add to these qualities a certain freedom and spirit in his line, which served him well in near masses of foliage, and a singularly perfect tonality in one or two remarkable plates, and you have the grounds of his immortality as an etcher. He was great in this sense, but not great in range of intellectual perception ; and his genius at the best is but feminine. He has left a few unimportant and weak etchings ; but he has also left half a dozen masterpieces, which the severest criticism must respect. One merit of his is not common in his modern successors, — the extreme modesty of his style. No etcher was ever less anxious to produce an impression of cleverness ; and his only object seems to have been the simple rendering of his ideas. He sincerely loved beauty and grace, and tried innocently for these, until his touch be-

came gentler than that of a child's fingers, yet so accomplished that the stubborn copper was caressed, as it were, into a willing obedience."

So many men of rank and wealth were competing for the pictures of Claude, that their prices were soon raised to a point where they were accessible only to great fortunes. Such an unexampled success was taken advantage of by numerous unprincipled artists of inferior grade, who boldly counterfeited his manner, and forged the magic *Claudius Gellée* on cold copies; and on imitations of his works composed from the originals, of which they had caught glimpses in his studio. The latter were executed by persons who pretended to be his friends, and who often watched him while painting, and were thus enabled to borrow his peculiar technic, as well as the compositions. The reputation of the master was injured by the many inferior works which were extant under his name; and he was also frequently annoyed by persons who possessed spurious pictures, and sent them to him to be identified.

The *Liber Veritatis* was the remedy which the master applied to this evil. It consisted of a series of drawings of all the pictures that he painted after-

wards, on which he inscribed the names of the persons for whom they were executed, and the places to which they were sent. Then, when any picture was brought to the studio to be identified by him, he answered, "No picture goes out of my house without having been entirely copied in this book. Be you the judge of your own doubt; consult this book, and see if you recognize your picture there."

This collection included two hundred designs of surprising beauty, done in bistre, and occasionally touched up with white. After Claude's death they were preserved for a long time by his heirs, from whom they were acquired by a Frenchman, who took them to Paris, and offered the whole collection to the King. He declined to purchase the work, which was afterwards secured by the Duke of Devonshire, and is now carefully kept at the ducal palace of Chatsworth. In 1777 John Boydell, "the father of engraving in England," published a large edition of the *Liber Veritatis*, the plates for which were executed in mezzotint by Richard Earlom after the Chatsworth drawings. It was issued in three volumes, at the price of £31 10s. a set, and met with an immense sale. The third volume contains a hundred studies by Claude, most of which were not reproduced in paintings.

The Count Léon de Laborde said of the *Liber Veritatis*, "These two hundred designs are two hundred pictures. The paper margins are forgotten, and the form of the book; the spectator penetrates into remote distances, and feels himself face to face with nature. In the hand of the artist, the instrument is nothing: crayon or pencil, paper or canvas, what matters it? the soul guides the hand. In the collection of Claude, there is no design that resembles its neighbor in the manner of rendering thought: it is the crayon or the pen, Indian ink or sepia, touches of white for the lights, and paper of various colors for the basis; but nothing which breathes of handicraft, or manner, or special processes — or rather a different manner and processes for each design, according as the twilight of morning or evening, the sunrise and sunset, and each hour of the day illuminates the landscape, under the influence of the dispositions of his soul."

Laborde has closely examined and described the original *Liber Veritatis*, and concludes that it was commenced in the year 1650. But Meaume thinks that its inception dates from as early a date as 1636, showing that its tenth design is the same as the 'Campo Vaccino' landscape and etching of about

that date, and it is incontestable that the painting must have been done first.

Baldinucci states that the idea of the *Liber Veritatis* came to the artist while he was painting four pictures which had been ordered by the King of Spain. He probably feared that the belief which was naturally arising among the Roman connoisseurs, that he frequently repeated the same composition, would also attach itself to his new royal commission, and impair its value. The Latin name above given was probably not known to Claude himself, but its Italian equivalent was used by Baldinucci. The designs are not classed chronologically, and only about one-third are dated, the earliest being of 1648, and the latest of 1680. About fifty are without names; and others have only the name of the city to which the picture was sent.

Modern French critics repudiate the statement of Baldinucci, and the general belief dependent thereon, that the *Liber Veritatis* was made for the purpose of identifying the master's own paintings and their dispositions. If they had all been dated, and furnished with the names of their owners, the theory would have been tenable; but many are unnamed, a majority are undated, and others have

no purchasers' names attached. There are also several paintings, incontestably Claude's, and of his best time, whose designs do not appear in the book. Furthermore, this plan gave no security against counterfeited pictures, which were necessarily exactly similar to the designs. It seems unlikely, then, that for over forty years the great painter was constrained to reproduce his designs in the sole interest of giving proofs of authenticity to suspicious amateurs, especially since he failed to complete the records by adding in all cases the names of the purchasers, and also since he neglected to insert all his designs.

Whatever doubts may be suggested as to the purpose for which these designs were made, there can be none as to the prodigious merit of the works themselves.

CHAPTER V.

Claude's Life not understood. — His Household. — The Roman Fireworks. — Cardinal Giorio. — Prince Pamfili. — The Bouillon-Claudes. — Pictures for the King of Spain.

CLAUDE resolved never to marry. Why he thus restricted himself, and declined those joys of home which his tender and affectionate spirit was so capable of enjoying, we cannot tell: there is not even a conjecture to build upon. Herein is another of the deep mysteries which enshroud the life of the great artist, and make it appear to have been so absolutely devoid of incident. Unlike his fellow-artists, he is not heard of either in the contemporary politics, the intrigues of the rival schools of paintings, or the polished society of Rome. He does not appear in the Academy of St. Luke, nor in the proceedings of the French Academy of Art. Felibien, a contemporary biographer, writes voluminously of all the artists then in the city, including both Claude's teachers and his pupils, but absolutely omits all account of the master himself.

De Piles devotes but two short pages to him, while minutely describing scores of painters who are now altogether forgotten. Amidei's "*Lives of the Celebrated Painters of the Seventeenth Century*" (published at Rome in 1731) actually omits to mention his name. In the biographies of Albano, Domenichino, Guido, and other eminent artists who lived in the city at this time, the same silence is observed. Even Baldinucci and Sandrart find nothing to record in his life after 1630, except an imperfect list of his patrons and works. Over more than half a century the mantle of silence is thrown; and we see only the painter, and never the man.

It is evident, therefore, that Claude secluded himself from the society of the city and of his brother-professionals, and gave himself up entirely to the intense, prolonged, and enthusiastic study of nature and of art. His frequent and protracted journeys must have taken much time, since, if the titles of his pictures are correctly given, these travels reached from Genoa to Messina; while the tours throughout the Papal States were of almost monthly occurrence. Out-door life was his joy, as well as his duty, and removed him from the cabals of the city and the rivalries of the artists.

Probably Claude also devoted much time to study, and thus repaired the defects of his early education. Allston says that his soul was not born until he was forty years old ; but, if this was true, it arose in a moment, full-grown, and strong in the possession of maturity. The pictures of the master of Lorraine exhibit evidences that their author was thoroughly conversant with history, mythology, and the Scriptural records, since all the characters portrayed in the foregrounds are correctly represented as to costume, action, and aspect. This accuracy is indeed remarkable, considering the wide range of subjects which his pencil covered, and their great diversity. It has been suggested that he was continually assisted by the advice of learned friends with regard to his figures and groups ; but there are strong and sufficient reasons for rejecting this unsupported theory.

But when all is said that can be imagined, and when all existing hypotheses on the subject have been stated, there still remains matter for deep wonderment in the seclusion of Claude from the life of Rome, and the silence of his contemporaries as to his manner of life and action.

About the year 1636, Claude sent to Lorraine for

one of his cousins of the Gellée family, desiring that he should come to Rome and take charge of his household. So the rustic of the Moselle valley passed down into Italy, and assumed the control of the artist's domestic establishment. He was a most efficient aid, and not only administered Claude's fortune and estate, but also acted as major-domo of the household, and even purchased the colors and implements which were used in the studio. The master was thus left absolutely free to follow his own bent, without the trials of these material cares. The immigrating kinsman became a Roman resident with great relish, and brought up a goodly family withal. His sons were much beloved by the master, and afterwards became his heirs. It is most probable that Joseph Gellée, the young student in theology from whom Baldinucci gathered so many facts, was one of these youths.

In 1634 Sebastian Bourdon, afterwards so famous as a landscape-painter, but then only a lad of eighteen, came to Rome, and frequently visited Claude. He copied one of the great master's paintings from memory, and succeeded so admirably that the connoisseurs who saw it at the fair were amazed, and Claude himself was filled with aston-

ishment. Another new-comer then at Rome at this time was Salvator Rosa, then a boy of twenty, who had walked up from Naples over the Appian Way.

Another famous artist who was closely allied with Claude was Gaspard Dughet, who afterwards adopted the name of his brother-in-law, Poussin. His original dry manner was corrected and improved by the study of the master's style, and he became more skilful in depicting nature than was his renowned kinsman. The degree of Gaspard's connection with Claude is uncertain, and it is not known that he ever met him personally. The contemplation of his noble works then in the Roman palaces, glowing with all the freshness and brilliancy of their recent execution, might have been sufficient to influence the manner of the young painter. His blending of romantic architecture, idyllic groups, and stately groves, before wide expanses of open country, reflected the manner of Lorraine, and oftentimes nearly attained its mellow and agreeable tone.

One of the master's patrons at this time was Nicholas Larcher, an eminent surgeon of the city, who was also a friend of Nicholas Poussin. 'The Bagpiper' was the subject of his picture by Claude, a sequestered scene with a beautiful river-side dell,

down which a peasant is driving cattle. On one side is a shepherd who is playing on a bagpipe, while he watches a flock of goats. Another of Claude's supporters was Passari, probably the same who was Poussin's intimate friend and biographer, an artist himself, and a graduate of Domenichino's studio. One of the best works which he received from the master's easel was a rich pastoral scene near Tivoli, with the exquisite natural scenery of that region charmingly portrayed. Another was a sublime twilight effect overlooking a vast area of hilly country from the summit of an eminence.

The 'St. Ursula' was executed for Cardinal Barberini, but it is uncertain which, for there were three cardinals of that name, — Francesco and Antonio, Urban's nephews, and Antonio his brother. At any rate, Claude was fortunate in receiving the patronage of a family which was then all-powerful in Rome, and whose members were to a man occupying the highest attainable positions. Cardinal Antonio Barberini also acquired the large picture of 'St. George Slaying the Dragon,' a spirited work which was etched by Barrière in 1668.

The great festivities with which Rome hailed the election of her king occurred in 1637, when Fer-

Ferdinand III. of Austria was advanced to that position. The chief feature of this display was a long succession of brilliant and ingenious fireworks, displayed before the palace of the Spanish Legation, abounding in more or less obscure symbolisms, and blazoning forth the most pedantic of designs. The Piazza di Spagna and its vicinity contained forests of scaffoldings and frame-works, on which these remarkable pyrotechnics were arranged. When their time came, the Roman nights were lighted up by the broad glare, amid which the King of the Romans was represented in lines of flaming light, with numerous set pieces, in juxtaposition with exploding mediæval towers, classic gods, and allegorical figures, and the omnipresent double-headed eagle of Austria.

From his house high above the Piazza di Spagna, Claude watched the construction of the fireworks with great interest. After the festivities were over he etched eleven illustrations of the set pieces, for a book of descriptions thereof, which was published in Rome, in the Spanish and Italian languages. These engravings have historical value now, on account of the exactitude with which the artist drew the buildings and streets about the fire-



works, — the College of the Propaganda Fidei, the palace of the Spanish Embassy, the Via de' Due Macelli, and others. The author of the letter-press was Bermudez de Castro; and the patron of the work was the Spanish Envoy, the Marquis of Castelarodrigo.

In the autumn of 1638 Rome received a new visitor, an immortal name, but in those days less noticed than the least of the Monsignori of the Vatican. It was John Milton, in his thirtieth year, and already the author of "L'Allegro," "Il Penseroso," "Comus," and "Lycidas." He remained two months in the city, visiting the monuments of antiquity, and mingling freely with the academicians. Probably he met Claude at this time, since he dwelt close by him, at the Four Fountains, and in the palace of his patron, Cardinal Barberini. At this time the population of Rome was about 120,000 souls, including fifty noble families of a standing of three centuries or over, and fifty of more recent origin. On one side were the families of the Orsini, Borghesi, Aldobrandini, Ludovisi, and Giustiniani; and opposed to them was the tremendous power of the houses of the Colonna and Barberini.

Cardinal Giorio was for many years one of Claude's most appreciative patrons and friends. He was originally a schoolmaster in the sequestered Apennine hamlet of Camerino, and came to Rome on foot, so limited were his means. He took orders, and soon had the good luck to be noticed by the Barberini family, through whose influence he rose rapidly from the ecclesiastical ranks, and was made a cardinal in 1643. Not long afterwards Pope Urban died; and Giorio, mourning his loss and deploring the woes of the queenly city, retired from the agitations of the Roman Court, and devoted his time to study and to the adornment of his villa on the Janiculan Hill. During the next few years the pious and affable prelate made frequent visits to Claude's studio, and secured no less than seven recorded pictures from him, besides others which were probably included among the great number in the *Liber Veritatis* concerning whose disposition no mention is made. He died in 1652, and hence it is certain that his pictures were executed during a period of about eight years.

In 1644 Claude delivered to him a fine picture (now in the British National Gallery), in which an Italian seaport is seen during the hot flush of a

summer afternoon. A line of palaces rises on the right, stretching away to the harbor-mouth, with stately towers and arches. Antique galleys are riding at anchor in the harbor, at whose entrance is a massive Roman tower. Another sunset scene at a busy and splendid sea-city was painted for the same prelate, and is now at Luton House, the home of the Marquis of Bute. 'St. Peter Delivered from Prison by an Angel,' was also one of Giorio's commissions; and still another was a small landscape, with droves of cattle, camels, and goats crossing a rustic bridge, and two herdsmen in conversation in the foreground.

The two finest pictures which this art-loving prelate ordered are now in the Louvre. 'The Landing of Cleopatra' is a sunset view, with the magnificent galleys of the Egyptian Queen moored in a noble seaport, whose temples and groves line the shore. The Queen and her suite have just landed from sumptuous barges, and are advancing up the esplanade; and the sailors are putting the royal service of gold and silver into a boat in the harbor beyond. 'Samuel Anointing David as King of Israel' is a brilliant episode on one side of a hilly landscape, with a distant bridge and a pile of buildings. The

main action takes place under the portico of a Doric temple, where the venerable prophet is pouring the sacred oil on the hero's head, with the family of Jesse and a group of priests adjacent. Giorio also received a fine picture of 'The Repose of the Holy Family' in a rich rural landscape.

Claude was now in the prime of life, and abode amidst continual excitements and alarms, apparently unaffected and unmoved. At this time Erythræus thus wrote in his *Epist. ad Tyrrhenum*: "The state is without law, the commonwealth without dignity. The number of armed men to be seen in the city is greater than I remember to have seen elsewhere. There is no house of any wealth but is furnished with a garrison of many soldiers; so that, if all were gathered into one body, a large army might be formed from them. The utmost impunity prevails in the city for these armed bodies,—the utmost license. Men are assassinated all over the city; and nothing is more commonly to be heard than that one or another man of note has been slain."

In 1644 Giambattista Pamfili was elected Pope, and assumed the title of Innocent X., restoring the Spanish power at Rome, and ruining the Barberini

cardinals. The Donna Olympia Maidalchina was the head of the new Papal court, and ruled the mild old Pontiff with an absolute dictation. But Innocent was left free, at least, to prosecute his designs as an assiduous builder, adorning the Capitoline Hill, the Lateran, the Piazza Navona, and the Pamfili Palace, within the walls, and the beautiful villa on the Janiculan Hill. Olympia's son, Prince Camillo Pamfili, had originally entered the Church, and assumed the position of Cardinal Nephew; but soon afterwards he had an opportunity to contract a marriage with the Princess Aldobrandini, one of the richest and most intellectual ladies of Rome, and repudiated the scarlet robes in favor of the new alliance. Camillo devoted his leisure hours to the adornment of the new Villa Pamfili, enriching it with gardens and terraces designed by Algardi, and paintings by Claude Lorraine. Among the latter were five whose names have been transmitted to our day: 'Mercury Stealing the Herds of Admetus,' 'Priests Leading a Sacrificial Bull,' and 'The Nuptials of Isaac and Rebecca,' — all of which are still in the Doria (formerly Pamfili) Palace, — and 'A Herdsman' and 'Mount Parnassus.' In the first-named,

the chief personage is Apollo, enraptured by his own music, with the wily Mercury driving off the cattle of the Thessalian King, while a broad expanse of country opens beyond, banded by a river. The next is one of Claude's noblest works, replete in beauty and variety, and flooded with fresh and sparkling air. In the foreground a group of priests and priestesses is seen, leading the sacrificial victim towards the temple of Apollo, whose spacious dome is upheld by double rows of columns. Beyond these is a vast expanse of country, dotted with groves and buildings, intersected by rivers, and bounded by the broad sea. 'Mount Parnassus' was probably painted at an earlier date, and on the order of Innocent X., while he was yet a cardinal. Here Apollo and the Muses appear on the sacred hill, near a temple and cascade, with deer browsing and swans swimming about them, and a river-god reclining on a vase.

'Cephalus and Procris' was painted for a Parisian gentleman in 1645, and is now in the British National Gallery. It is an admirable and delightful scene, with the jealous and disguised Cephalus offering presents to his unhappy wife, while in the outer country a herdsman appears, reclining near his cat.

tle by the margin of a silvery stream. The companion of this picture is also in the National Gallery, and shows the nymph Procris dying, while her husband mourns over her, and bewails the ruin caused by his fatal arrow.

In 1645 a certain Mr. Fontany secured two fine paintings from Claude's studio. 'The Judgment of Paris' occurs in a woody and secluded nook; and the favored young shepherd is extending the apple towards Venus, with Minerva and Juno close by, and groups of sheep and goats browsing along the meadow. On the left is a wide expanse of undulating country, intersected by a Tiber-like stream. Claude repeated this subject several times, with different arrangements. The other Fontany picture was a delightful pastoral scene, in a clear morning light, with a young herdsman teaching a shepherdess to play on the pipe, while their oxen and goats are grazing on the adjacent meadow. Beyond are castle-crowned cliffs, a rivulet purling under a rustic bridge, a wide sweep of plains, and a town at the base of the distant hills. The purchaser of these works was perhaps the celebrated Neapolitan astronomer, Francesco Fontana, who lived from 1580 to 1656.

"The Embarkation of St. Ursula" was painted in 1646, and is now in the British National Gallery. In the fresh air of a summer morning, with the long cool shadows still lying over the bay, and the vapory haze slowly dispersing, a train of palm-bearing maidens is descending from a superb palace towards the vessels at the water's edge. In its admirable perspective, rich composition, sumptuous architecture, fascinating color, and delicate gradation of tints, this is one of Claude's noblest masterpieces. Another contemporary work, now in the Louvre, and valued at \$20,000, depicts an ancient seaport at sunset, fortified by towers at the entrance, and containing several vessels and boats, with a group of classic warriors.

In 1647 Claude painted a broad and sunny pastoral scene for Signor Angilino, illustrating the idyllic life of the shepherds on the edge of the Latian hills. Among these lovely glades it was his delight to wander, contemplating the beauties of primitive life with the unchanged descendants of the old Etruscan race, and observing the same placid and peaceful rural routine which had inspired the author of the *Georgics*.

Monsignore de Portase, one of the magnates of

the Roman Curia, received at this time a morning view in maritime Latium, with cattle and herders in the foreground, and a castellated town beyond, — perhaps the cathedral-city of Porto, desolated and solitary, or Porto d'Anzio, which has been a summer-resort for fifteen centuries. Monsignore de Remasso also secured an inland scene on the Campagna, with a meditative herdsman lazily watching his fat cattle.

Claude's chief patron during this period was De la Tour d'Auvergne, Duke of Bouillon and Prince of Sedan, the son of the Princess of Orange, and a veteran soldier of the French, Spanish, and Dutch armies. He was one of the bitterest and most formidable enemies of Cardinal Richelieu, and at a later day was proscribed during the wars of the Fronde. Coming to Rome in 1644, he abjured Calvinism, and was appointed commander of the Papal forces, a position which he held until his return to France in 1649.

In 1648 Claude painted for him the two famous pictures which are now in the British National Gallery, and have borne a conspicuous part in the recent controversy as to the degree of their author's genius. Until within thirty years Claude's reputa-

tion as a landscape-painter was regarded as almost sacred and altogether unassailable, among the British aristocracy, who held most of his works; and the possession of one of his pictures conferred high distinction on many a sequestered country-house or manorial hall. But Turner at last boldly contested Claude's superiority, and aspersed his genius; and made his hot wrath posthumous by bequeathing two of the finest of his own landscapes to the National Gallery, on the express condition that they should be hung between these two great compositions of Claude's. Ruskin, in his "Modern Painters," has made a fierce attack on the 'Isaac and Rebecca,' first proclaiming it to be a villanous and unworthy copy, and then arraigning Claude in this work for the total want of magnitude and aërial distance in his mountains.

'The Embarkation of the Queen of Sheba' was one of these celebrated 'Bouillon-Claudes,' which were long kept at the Duke's palace on the Quay Malaquais at Paris. They were acquired in 1804 by Erard, who sold them to Mr. Angerstein of London for \$40,000; and they afterwards passed into the British National Gallery. 'The Queen of Sheba' is the most beautiful of Claude's ma

rines, enriched with a wonderful diffusion of light and heat, and showing the thin morning mists fading out over the undulating waves. The royal retinue is descending the steps of a stately Ionic palace, towards the boats; and numerous vessels and small craft are seen in the harbor. Splendid palaces, fortified towers, and umbrageous groves diversify the brilliant scene. 'The Marriage Festival of Isaac and Rebecca' is the second of the Bouillon-Claudes, and is rich in variety of detail, chasteness of design, and breadth of effect. In the foreground is a group of musicians, with a youth and maiden dancing on the greensward, while a translucent river flows beyond, crossed by a bridge with seven arches. On the left is a round-towered water-mill, among the shadowy groves; and the distance is closed by a blue mountainous range. The same subject was repeated by the artist for Prince Pamfili, in a picture which is now in the Doria Palace at Rome, where it is called *Il Molino* (The Mill). This noble composition is distinguished for its truth and power, limpidity and transparency, and is superior to the finest works of Ruysdael and Hobbema.

During the same year Claude painted a rich pas-

toral scene, with a placid river, picturesque bridges, ruins, groves, and distant hills, and in the foreground a herdsman playing on a pipe, and a woman compelling a dog to dance. This work was executed on an order from a gentleman of Paris, and afterwards passed into England.

After Claude had attained to the dignity of a court-favorite, the pencil of the artist was kept in busy activity on many august commissions. Among the eminent patrons of the master was the King of Spain, who ordered him to paint eight landscapes, — four from New-Testament scenes, and four from the Old Testament. It is probable that the King had been apprised of the new artistic sensation by his envoy, the Marquis of Castelrodrigo. The recent catalogue of the Madrid Museum states that the figures in these works were painted by Guglielmo Cortese and Filippo Lauri; and, if this was the case, they must have been executed towards 1650, for neither of these artists was old enough for such work before that time. Now it is well known that Philip IV. of Spain sent his court-painter, Velazquez, to Italy, in the year 1648, to procure pictures and statuary for the royal collections, and that the great Andalusian artist dwelt for some time in Rome,

executing this commission, — so long, indeed, as to have painted several portraits, including one of Pope Innocent X., “the ugliest of the successors of St. Peter.” He remained, in fact, until 1651; and it was during this time, probably, that he superintended the large commission which Claude was executing for his royal master.

One of the pictures for the King of Spain was ‘The Temptation of St. Anthony,’ in which the praying saint meets his demoniac assailants near a ruined temple, in the foreground of a broad moonlight landscape. Another is ‘The Finding of Moses,’ with a river-bank and a walled city, mountains towering beyond, and a young shepherd asleep in the foreground. The action is found in a group of eight women, with the daughter of Pharaoh, gathered around the new-found babe. The companion to this composition is ‘The Burial of Santa Sabina,’ wherein four women are seen, depositing the body in its last resting-place, with parts of ruined temples near them, and fragments of sculptures lying on the ground. The scene is evidently laid in the vicinity of Rome, that great repository of the shattered glories of the past. ‘Tobias and the Angel’ is the subject of another of the Spanish pictures, the in-

cident of the legend being only an episode in an open country prospect, with a placid river flowing through the centre, and crossed by a fortified bridge. Claude repeated this theme twice afterwards, and one of the examples showed the rocks of Tivoli in the background, with their beautiful cascade and the Temple of the Sibyl.

'The Embarkation of St. Paula from the Port of Ostia' is one of the finest of the Spanish works, and portrays the dull little port of the Roman States, not in its decadence, but as it might have been fifteen centuries before, with its great palaces glowing in the light of a summer morning. The saintly lady and her train are descending towards the boats, ready to take ship for far-away Bethlehem; and the galliots in the harbor are fitted for sea. Among the other pictures by Claude now in the Madrid Museum are 'The Penitent Magdalen,' and four other works, whose figures cannot be surely named and identified, and may be either Christian or Pagan.

Another patron of our artist was Philippe de Béthune, Count of Selles and Charost, the Envoy of France at the Papal Court. This noble diplomat had been one of the most devoted warriors of

Henri IV., and had represented France at the Court of Scotland before coming to Rome. One of the pictures which Claude painted at his order was a refulgent sunset scene, with a group of porcelain-merchants on the shore, a harbor animated with boats and shipping, and two sumptuous palaces adorned with statues and terraces. This brilliant composition is now in the Louvre.

Two very celebrated pictures which Claude painted while in the period of transition from the middle to the later manner are now preserved by the Earl of Radnor, at Longford Castle. 'The Landing of Æneas on the Coast of Latium' typifies, in its vivid freshness of light and color, the beginning of a glorious and important day, and has hence received a second title, 'The Morning of the Roman Empire.' The rising sun has broken the mists of dawn, and lights the radiant sky with gorgeous hues, streaming out over the open sea. Æneas has just left his Trojan ships, in a small boat, and is approaching the rock-bound shore, on whose cliffs a magnificent temple is seen. The companion-picture is a sunset, whose lurid light falls on piles of shattered ruins, memorials of the by-gone splendor of the immortal city. Among

these stately relics of the past are the Arch of Septimius Severus, the Coliseum, the Temple of Concord, a broken aqueduct stretching along the silent plain, and numerous other buildings on the distant hills and along the darkening Campagna. In the foreground, enhancing the gloom of the desolation beyond, are two shepherdesses and a herdsman, with a few oxen and goats. These two masterpieces are now valued at more than \$40,000.

Another brilliant painting of Claude's middle period was 'Apollo and the Cumæan Sibyl,' now in the Hermitage Palace at St. Petersburg. It was executed on the order of Monsignore de Massimo, a descendant of the ancient Maximi family, and one of the most skilful diplomats of the Roman Court, envoy to France and Spain, and afterwards Cardinal. The picture is a sea-shore view, on a fresh morning, with a ruined castle and a city deserted on one side, and cattle and goats browsing amid the crumbling walls. In the centre stands Apollo, robed in blue, and addressing himself to the Sibyl, who is seated before him on a fragment of architecture. The azure expanse of the open sea extends beyond, far out to the horizon, flooded with light.

About the year 1651, M. Verdun, a wealthy miller of Liége, ordered Claude to paint him a picture; and the result was a broad and breezy morning landscape, with distant buildings and bridges, and in the foreground a shepherdess playing on a pipe, with a rugged herdsman listening. The companion picture is an evening scene near a placid river, with the Coliseum and the Arch of Constantine beyond, and groups of peasants near the water. These two were the most valuable works in the great Agar Collection, and are now in the Grosvenor Gallery. Cardinal Cecchini, a Roman patrician and a graduate of Perugia University, was at this time active in the Jansenist controversy, and a leader in the affairs of the city. He received from Claude's studio a brilliant marine, illustrating 'The Embarkation of St. Paulina,' which is now in the Louvre.

Another large composition — representing a thronged seaport under the blaze of a splendid sunset — was executed for Giovanni de' Medici, the Cardinal of Tuscany, and still remains in the gallery which his ancestors founded at Florence. In brilliancy of coloring and richness of composi-

tion, this ranks among the most magnificent of Claude's productions. Cardinal de' Medici was the master of the semi-royal establishment of the Villa Medici, whose grounds were within a stone's-throw of Claude's studio.

CHAPTER VI.

Salvator Rosa and Poussin. — An Unworthy Assistant. — Pope Alexander VII. — The Constable Colonna.

IN the year 1652 Salvator Rosa came to Rome, after a triumphal sojourn of several years at Florence, and established his home on the Pincian Hill. His new house was a large and stately one, richly furnished and adorned, and stood in the closest vicinity to those of Claude and Poussin. It is inferred that he must have been on good terms with his two great contemporaries, thus to have fixed his abode in such close juxtaposition to their studios.

Thenceforward two remarkable groups were daily seen by the Roman world promenading on the Pincian, or along the far-viewing terraces before the Church of SS. Trinità de' Monti. One of these was composed of gay and witty poets and artists in brilliant company, attending Salvator Rosa in his twilight ramble, and indulging in sparkling conversation and dashing repartees. The

other, more sedate and sober, was formed of the disciples of Nicholas Poussin, gathered around their venerated master, and listening to his wise and oracular words as reverently as the young Athenians did to those of Plato in the groves of the Academeia.

But history and tradition are alike silent as to the following of Claude, and forbear to tell if he too promenaded along these lovely gardens, attended by those who gave him homage. Perhaps we may infer from this very silence that he withdrew from such public displays, and remained in his quiet and well-ordered home. Another of the mysterious reticences of history appears when we read the voluminous biographies of Salvator Rosa, and his numerous letters, and find therein no allusion to an acquaintance or even a momentary contact between the great Neapolitan and his neighbor and fellow-artist. Still more incomprehensible is this silence when we remember that Claude's name is not even mentioned in Gault St. Germain's "Life of Poussin," though scores of lesser and long-forgotten men are named as the companions of the Norman painter. If the three great masters had been friends, surely such inti-

macy would have been prolific in facts and incidents on which the biographers would have seized with avidity. Or if the three studios — fountains of light in the fast hurrying twilight of art — had been arrayed against each other like hostile camps, the struggles thus inaugurated and continued would have been marked by many remarkable episodes. Still less is it possible to believe that Claude, Poussin, and Rosa dwelt side by side through all these years without in some way meeting and influencing each other. The silence of history is inexplicable.

Blanc happily summarizes the difference between the landscapes of Claude and Poussin by saying that the latter are historical, while the former are Arcadian. The one shows us the homes of heroes and philosophers: the other portrays the haunts of shepherds and demi-gods. Poussin's landscapes are grave and stately, as if Pythagoras or Homer had advised in their composition: Claude's are sweet and peaceful, in the vein of Theocritus and the *Bucolics*. When he painted the sea, it was usually peaceful; his skies were clear, his fields are blissful, and even the domestic animals in the foregrounds are free and happy.

Elsewhere in Claude's life we obtain an occa-

sional gleam of light. Baldinucci gives an interesting anecdote, which has been overlooked by several subsequent biographers, but was long preserved in the family of the master. It illustrates the patience of the gentle Lorrainer, and his reluctance to enter into angry litigation even when justice was on his side. Claude's first and only pupil was a poor and crippled boy named Giovanni Domenico, whom he had taken into the studio in pure compassion. Mindful of the benefits which he himself had received from Tassi, while living with him in a similar manner as a servant and student, the master desired to transfer these favors, and more also, to another young and friendless lad; and so he adopted Domenico as his art-child. The youth was lame and deformed; but his spirit was bright and intelligent, and he learned rapidly. He was taught the arts of designing and painting, and also that of music, in which Claude was proficient. In due time he became skilled as an artist, especially in landscape themes, and was well and favorably known in the city.

For twenty-five years Giovanni Domenico remained an inmate of Claude's studio, and received nothing but continued benefits from his generous and

compassionate master. But when he had reached the age of forty, his patron's enemies spread the report throughout Rome, that he himself painted the pictures which were signed and claimed as Claude's own, and incited him to make declarations to the same effect. The vain and presumptuous Domenico believed that an opportunity had now arrived to rise on the ruins of his patron's honor ; and, forgetful of the benefactions of a quarter of a century, he joined the conspirators, and abandoned the studio. Following that, he demanded that a salary should be paid him for all the years which he had spent with Claude as charity-boy, student, and assistant. Without awaiting the vexatious processes of the courts of law, Claude determined to submit to this hateful and provoking extortion, and to satisfy the unjust claim of his heartless *protégé*. Waiving argument or explanation, he led Domenico to the Bank of Santo Spirito, where all his funds were deposited, and had the entire amount of the claim counted out to him. The rapacious ingrate had but little pleasure of his new fortune ; for he died soon afterwards, leaving nothing by which his name might be remembered, save the record of a great wrong. That the slanders of the Roman critics

were unfounded, is evident when we see that Claude's best works were done after Domenico left the studio.

During the year 1654 Rome was electrified by the conversion of Queen Christina of Sweden, the daughter of the dreaded Gothic king, Gustavus Adolphus, who abdicated her northern throne on account of her faith in the See of St. Peter, and became an exile from her native land. She entered the gates of Rome in triumph; and the Apostolic Treasury was exhausted in celebrating the event with due solemnity. Thenceforward the ex-queen held a quasi-royal court at Rome for many years, patronizing the literati and artists of the city in the most liberal manner, and taking advantage of her elegant leisure and residence at one of the great centres of European civilization to develop and exercise her lofty mind.

The master has left us record of six pictures which he painted in 1654 and 1655. The two dating from the first year were executed for Roman gentlemen, and are now in England. They represent 'Mercury and Battus' and 'The Angel Appearing to Hagar.' The works of 1655 included 'The Israelites Worshipping the Molten Calf,' 'Ja-



colb Bargaining for Rachel,' 'Apollo Keeping the Herds of Admetus,' and 'The Abduction of Helen,' the first three of which are now in England. 'The Trojan Women Setting Fire to the Grecian Fleet' was painted for Gieronimo Fanese, or rather, perhaps (since Claude's orthography was rarely correct), for Girolamo Farnese, a grave, candid, and sincere prelate, who held the rank of a cardinal from 1657 until his death in 1668. Herein numerous ships are seen at anchor in a spacious bay, and the flames are already rising from their hulls, while a group of torch-bearing women is advancing along the shore. On the distant hills are the long encampments of the Grecian armies.

Another patron at about this time was the Abbé Joly, the eminent writer of numberless religious books, who fled to Rome during the wars of the Fronde, and remained there until Paris was once more in peace. Claude executed for him a representation of 'The Punishment of Marsyas,' wherein Apollo is directing the flaying of the presumptuous satyr, who is fast bound to a tree. An open campaign country stretches away beyond, crossed by a winding stream, and diversified by rocky hills. This picture is now in the gallery at Holkham,

England; and another composition based on the same subject, and painted by Claude for M. Perochet, is in the Russian Palace of the Hermitage.

Two pictures which Claude painted in 1655 are now in London. 'The Metamorphosis of the Apulian Shepherd,' in the Bridgewater Gallery, is an evening scene, showing a sweet Arcadian glade, with a limpid and meandering stream, luxuriant trees, and a distant bay opening among the hills. The Muses are dancing sportively, in this shrine of nature; and a rash shepherd who has intruded on the sacred scene is being transformed into a laurel-tree. The other picture is variously called 'David at the Cave of Adullam,' or 'Sinon brought Prisoner to Priam,' and is in the National Gallery. It is a capital composition, full of strength and vigor, and containing numerous well-drawn figures.

In April, 1655, Cardinal Chigi of Siena was elected Pope, in spite of the opposition of Mazarin, and assumed the name of Alexander VII. His pontificate lasted forty-two months; but he gave slight attention to the administration of the temporal government of the States of the Church and the diplomatic intrigues with foreign powers, leaving these things to his cardinals. As Quirini says,

he, "having devoted himself to the quiet of the soul, to a life of pure thought, with fixed determination renounced all kinds of business." Much of his time was spent in the tranquil retreat of Castel Gandolfo, on the shore of the Alban Lake; and while in Rome, his afternoons were devoted to literature and conversation with authors. He also gave great care to the architectural adornment of the city, employing the illustrious architects Bernini and Pietro da Cortona on magnificent public works. Under his care Bernini built the imposing colonnades around the Square of St. Peter, and Cortona embellished the rich urban churches.

But poor Rome was still in a bad way if we may credit the complaints of her people. "The imposts of the Barberini have exhausted the country; the avarice of Donna Olympia has drained the court; an amelioration was hoped for from the virtues of Alexander VII., but all Siena has poured itself over the States of the Church, and is exhausting the last remnant of their strength." Cardinal Sacchetti begged the Pope to consider "oppressions, most holy father, exceeding those inflicted on the Israelites in Egypt! People not conquered by the sword, but subjected to the Holy See, either by

their free accord, or the donations of princes, are more inhumanly treated than the slaves in Syria or Africa. Who can witness these things without tears of sorrow ! ”

It is said that Pope Alexander VII. loved Claude. During his short pontificate the master painted at least two pictures for him, ‘The Rape of Europa,’ now in Buckingham Palace, and ‘The Battle on the Bridge.’ These are both marine views, with commercial ports in the background, and full daylight falling over the scene. The legend of Europa was illustrated in two other compositions of this period, both of which show the great and powerful city of Crete in the distance, with its shipping filling the harbor.

At least four of the master’s large pictures were finished in the year 1656, on commissions from French and Italian amateurs. The first is a representation of a sequestered forest scene, through which a fair river flows, with its customary bridge and boat. A group of people are preparing to cross the ford, and others are already in the water. ‘Christ Preaching the Sermon on the Mount,’ now in the Grosvenor Gallery, introduces the great Teacher and His apostles and hearers on the slopes

of a steep and wooded mountain, with a distant prospect of the Lake of Gennesaret and the city of Galilee. 'The Angel Appearing to Hagar' is a broad scene, with the mother of Ishmael kneeling before the divine messenger; and in the background is a large city on the banks of a river, and a line of mountains closing the perspective. 'Acis and Galatea,' in the Dresden Gallery, is a breezy morning view, with the two unhappy lovers seated in a tent on the shore, and Polyphemus with his flocks on the cliffs beyond. In the background is a wide expanse of the sea, stretching out to the horizon.

Two pictures executed in 1658 are now in England: the one called 'Ariadne and Bacchus,' or 'Ulysses Discovering Himself to Nausicaa,' a pure and brilliant morning scene near the maritime city of Phæacia; the other a repetition of 'The Rape of Europa,' with the high towers of Crete in the distance, and in the foreground the fair and coveted nymph seated on the bull. A third composition of the same date was 'The Judgment of Paris,' the shepherd and goddesses being in the foreground of a broad open landscape, which is divided by a large river. The two last-named pictures were

painted for M. Courtois, or Cortese, probably the same who inserted the figures into many of Claude's landscapes.

The recorded works of 1659 included two which afterwards were carried to England: 'Jacob Bargaining with Laban for his Daughter Rachel,' and 'The Israelites Worshipping the Molten Calf.' The former was painted for M. Delamart, and is a simple pastoral scene in a maritime country, and not far from a stately feudal castle. The other picture shows the action of the great idolatry transpiring in a hilly region, with Aaron leading the people. During the next year the master illustrated the fable of Io by two pictures, both of which are in England. One shows the jealous Juno confiding the white bull, into which lovely Io has been transformed, to the care of the watchful shepherd Argus; the other introduces the wily Mercury lulling Argus to sleep with the somnific music of his pipe, and preparing to seize Io, and fly with her. Another picture of this same date depicts a group of rural musicians and dancers in a shady and sequestered glade.

In 1661 Claude painted 'The Repose of the Holy Family in the Flight into Egypt,' a summer-

noon scene in a landscape of rare beauty and richness. A broad river flows across the picture, with clusters of high trees on its banks, and cattle grazing on the meadows, and traverses the base of a distant mountain-range. In the foreground the Virgin is resting with the Child, and receives fruit from the hand of a kneeling angel, while the venerable Joseph is standing behind. This picture was painted for a gentleman at Antwerp, and was afterwards seized by Napoleon's generals in the Hesse-Cassel Gallery, and presented to the Empress Josephine. It is now in the Hermitage Palace, at St. Petersburg. The subject was a favorite one with Claude, and was repeated in paintings of different arrangements for Cardinal Giorio, Count Crescenzi, Constable Colonna, and several others.

Other pictures of this date were painted on commissions from prominent amateurs. One of these is 'The Decline of the Roman Empire,' with several of the most celebrated ruins of the great city, silent at sunset, while a tranquil pastoral episode is transpiring in the foreground. This fine work is in the Grosvenor Gallery; but the fair rural landscape which was painted at the same time for M. Wiald has disappeared. A few

months later we find the master engaged on another pastoral composition, which was ordered by an individual bearing the singular composite name of Signor Don Lee.

‘Queen Esther Supplicating Ahasuerus in Behalf of the Hebrew People’ was the subject of a large picture which Claude executed in 1662, for the Bishop of Montpelier. The artist himself was accustomed to say that this was the most beautiful work that had ever gone forth from his studio. The queen and her attendants are crossing the court towards a vast and magnificent palace built on an eminence, and approached by a noble stairway. At its base is a river, crossed by a many-arched bridge, and winding away through a rich country-side, whose vista is closed by distant hills.

In the year 1663 Claude was introduced to the attention of the Constable Colonna, the head of the most eminent and noble house of that name, and then one of the foremost officials of the Italian States. He had been Viceroy of Naples and Aragon, and in later years retired to Rome to guard the interests of his family. He it was who married Maria de’ Mancini, Cardinal Mazarin’s niece, who had hoped to be queen of France,

through the great love of the King for her. In this year of 1663, when Colonna first met Claude, his son Philip Augustus Colonna was born.

'The Flight of the Holy Family' was the first of the Colonna pictures, and was one of nine representations which Claude made of that picturesque scene. The main feature is a broad and winding river, with a ruined bridge, fishermen in a boat, and cattle drinking at the margin. The Holy Family is advancing on the left, guided by an angel towards the land of their refuge. A replica of this work is now at Belvoir Castle, and the original was in Lord Ashburton's collection.

In February, 1663, Claude made a note in the so-called *Liber Veritatis*, to the effect that the book at that time contained 157 designs. If the Count de Laborde's theory be true, that the book was commenced in 1650, the master had executed the remarkable number of twelve pictures a year during thirteen years.

'Tobias and the Angel' was painted at this time, for Signor Dalmaque, and is now at the Russian Hermitage Palace. Another contemporary work was the 'Mercury and Battus,' a rich and charming pastoral scene, which was painted for an Antwerp

gentleman, as was also an earlier and somewhat similar work in which Mount Vesuvius appears. Mercury and Battus seems to have been a popular theme ; for a few months later the master engaged on a new composition thereof, on the order of M. Miellé.

The Constable Colonna received another picture in 1664, 'The Enchanted Castle,' a highly poetic composition in which a contemplative female figure is brooding in the solemn twilight, near a vast and frowning castle, on a rocky crag over the resounding sea. The Bourlemont series was also enriched at this time, by a capital picture of 'Moses Beholding the Burning Bush,' with an immense expanse of open country beyond, stretching from the inevitable mediæval city and arched bridge to the remote sunset horizon. This work is now in the Bridgewater Gallery.

CHAPTER VII.

The Closed Studio. — More Colonna Pictures. — Pope Clement IX. — Innocent XI. — Claude's Sickness and Death. — His Monuments.

IN his later years Claude was tormented by the gout, and could no longer wander through the suburban plain at dawn or sunset, or in the mid-day light. But he had well learned the lesson of Nature, and the shifting play of her manifold colors ; and his memory was filled with the vivid elements from which he formed compositions perfumed with an ever-fresh ideality, and impregnated with the genius of antiquity. Probably his studio was hung about with sketches and designs, some of which were richly colored, incorporating the fruits of his former rambles in the open air. His house also was in a situation whence he could gain broad and inspiring views ; or by a few steps, attaining the parapet of the city wall, the Villa Borghese lay outspread below, with its delicious park, beloved by Raphael. Beyond the walls Claude had a small

rural villa of his own, where he often spent the *villegiatura*.

The *Liber Veritatis* failed to accomplish its supposed object ; for in his later years the master was annoyed beyond measure by bold plagiarists, who sometimes visited the studio, and carried away in their memories the outlines of his inchoate works. They would then hasten to transfer them to canvas ; and frequently these hasty works were completed and placed on sale before the original painting was done. The vexed artist was compelled to close his house against all visitors, except a few trusty friends and patrons.

Nicholas Poussin died in December, 1665 ; and his funeral train was followed by a great procession of mourning artists. Perhaps Claude was one of these, but the marvellous silence of the chroniclers remains still unbroken. Nor is the master mentioned in connection with the French Academy of Art, which was founded the next year by Louis XIV., and still exists as one of the chief aids to modern painting.

During the year 1665 Claude was busy with new commissions, including two for M. Bourlemont, — ‘Cephalus and Procris’ and ‘Apollo and the

Cumæan Sibyl.' A third was executed for a Sicilian gentleman, and is a beautiful marine view on the Lake of Gennesaret, with Christ calling Peter and Andrew from their boat. At the same time he illustrated sacred history still further by a drawing of Christ appearing to Mary Magdalene, a subject which was afterward modified and painted for Cardinal Spada.

The Colonna Palace was again enriched in 1666 by a new and beautiful picture of Claude's, perhaps intended for a companion to 'The Enchanted Castle.' Cupid and Psyche are enjoying their morning bath in a pellucid stream, which flows through a verdant region of woods and hills, while from the mouth of an adjacent grotto a satyr and a shepherd are watching a flock of goats. The same year saw the completion of the picture of 'Erminia Listening to the Old Shepherd,' which had been ordered by Falconieri. The venerable swain, surrounded by his children, is descanting on the pleasures of rural life; while the fair lady stands near him, holding the bridle of her horse. This subject was treated once more by the artist, with considerable changes. Another work of 1666 was the 'Mercury and Battus,' painted for Barine, and

now in England. It is a morning scene of small size, with two rivers flowing through a broken region.

In 1667 Cardinal Giulio Rospigliosi of Pistoja was chosen Pope, and assumed the name of Clement IX. His character was full of rare traits of excellence, such as were not usually found in the occupants of the Papal throne, — moderation, diffidence, purity of life, and hatred of nepotism. He retained in office the men whom his predecessor had appointed, and withheld the usual emoluments from his family and compatriots. The period of his pontificate was that of the highest development of the aristocratic sentiment in Europe, when the Spanish nobles had wrested their ancient privileges from their king, the British earls were founding their princely power on the national constitution, the French and German patricians were semi-independent, Sweden's Estates had hedged their King with rude restraints, and the nobles of Poland were in all things autonomic. In Rome itself the throne of the Pope was surrounded by a group of powerful and wealthy families, and the self-centred boldness of a monarchy was changing to the calm deliberation of an oligarchy. After the conflicts

of centuries the city at last entered an era of tranquillity, and a fixed population replaced the whirl of new adventurers which had formerly striven for power and preference. Court etiquette was refined to the last degree, and the aristocrats of the princely families were bound in rigid ceremonial codes. This period has been called the Golden Age of Papal Rome.

While the new Pope was but a simple Cardinal before his elevation to the Pontifical throne, Claude had painted several pictures for him. Among these was a pastoral scene with cattle and goats grazing in a meadow by a river-bank, while the herdsman sat at the foot of a tree, playing on a pipe. Another, now in England, portrayed a party of peasants attacked by ambushed banditti, — an occurrence too common in Italy both then and now. Still another was a seashore scene, with boats and shipping off shore, and the ruins of a temple and a coliseum nearer, with the two sisters Herse and Aglauros walking in the foreground, attended by Mercury. The latter was etched by Barrière in 1668. Rospigliosi had also been a patron of Poussin; and one of the very few portraits which that master executed represents him in his ecclesiastical robes.

The chief works of 1667 were full of vigor and freshness, and showed that, although the master was growing old, his hand had not forgotten its cunning. The first of these, 'The Embarkation of Carlo and Ubaldo,' was a marine view, in which the island of Capri appears. It was painted for Falconieri, and is now in the collection of the Earl de Grey. 'The Noon of the Day' was another work, destined for Antwerp, and which, after being stolen from the Hesse-Cassel Gallery by the French marshals, is now in the Hermitage Palace. It is a brilliant and fascinating work, with Jacob and Rachel at the well in the foreground. One of the noblest of the Bourlemont Claudes bears the same date, and is now in the Bridgewater Gallery. This is a serene morning scene, with a wide expanse of sea, flooded with sunshine, while the stately and classic figure of Demosthenes is pacing along the beach. Still another picture of this period was painted for a gentleman of Palermo, and is now in England. It is a sweet and charming pastoral, with a vast and fertile valley sloping down to the distant sea, and filled with fading sunlight and cool evening shadows.

In 1668 the master painted two pictures for the

Count Waldestain, a German noble, and possibly a kinsman of the illustrious Wallenstein (or Waldstein). They represented 'Abraham Sending away Hagar,' and 'The Angel Appearing to Hagar in the Desert;' the former scene being laid among classic Greek buildings, and the latter in a twilight near the seashore. Waldestain ordered two other pictures, on behalf of the Emperor of Germany, Leopold I.; but their titles are not now remembered.

The 'Priests Sacrificing to Apollo,' of this same year, is one of the master's largest and noblest works. This and 'The Landing of Æneas in Italy' were purchased from Prince Altieri by Mr. Fagan, and smuggled out of Naples during a popular disturbance in that city. They were landed at a port in the West of England, and sold for \$60,000 to Hart Davis. The Altieri Claudes are now at Leigh Court, near Bristol.

Once more Colonna appears in the studio in 1669, and receives a classical picture of 'Diana and her Nymphs Reposing after the Chase,' now in the Naples Museum. The action transpires not far from a lake, by which are two beautiful little Greek buildings; and the fair huntresses and their

dogs are resting near a secluded grove. A contemporary work, now at St. Petersburg, represents a group of peasants dancing, with an Eden-like landscape stretching away towards a broad river beyond.

Again we find tribute brought from Germany to the master's studio ; for in 1670 Francesco Piapiera, a counsellor of Ratisbon, secured a small pastoral scene from Claude, adorned with a beautiful ruined temple of the Corinthian order. Still another transcript of the rural beauty of Italy was completed, during the ensuing year, for an amateur in Denmark. Of about this time also were two compositions from the life of Æneas, — one wherein the Trojan hero and the faithful Achates are seen hunting deer ; and the other exhibiting him in his visit to Delos, with rich Græco-Italian scenery surrounding the group. These pictures were painted for Falconieri and Passy le Gout, and are now in England.

‘Priests Conducting a Victim to Sacrifice’ is the title of another of the Colonna pictures, dated 1672, in which a crowd of votaries appear before an enshrined statue of Venus, and the reverent ministers of the temple are advancing with the

doomed bull. Widely different in motive and treatment is the 'Jacob Wrestling with the Angel,' which was painted at the same time for the Bishop of Ypres, and is now in the Russian Palace of the Hermitage. Therein the weary combatants are closing their struggle, while the advancing daybreak reveals the flocks and herds of the patriarch, defiling over the hills. In this rich study of dawning light appears the result of the artist's lonely peregrinations over the suburban plains, ere the earliest convent-bells had sounded across the star-lit waste.

In 1673 Cardinal Spada and Signor Falconieri revisited the studio with fresh commissions, attesting their appreciation of the works which had previously been executed for them. The first resulted in a rich and glowing landscape, with a small group in the foreground which gives rise to its name, 'Philip Baptizing the Eunuch.' Falconieri's picture represents 'The Cumæan Sibyl Conducting Æneas to the Infernal Regions,' and combines in its background the Sibyl's temple at Tivoli and the island of Capri, off Naples. Both of these are now in England.

The chief work of the year 1674 was executed for the Elector of Bavaria, and is still preserved in

the Munich Gallery, with a duplicate at St. Petersburg. It shows a maritime city at sunrise, with a triumphal arch on one side, and a line of towers guarding the harbor. The most conspicuous of the groups in the foreground is a party of workmen, preparing to load a ship with timber. Two other pictures were completed at this time, for Cardinal Massimi, and have since gone to England. The first has a level foreground, beyond which is a rocky and temple-crowned eminence, rising over a strongly fortified city. In front is a group of priests advancing with a white sacrificial bull, while attendant youths bear lambs and swans. The other is a coast view, with lofty cliffs running out to the centre, and Perseus and Cupid in converse by a purling stream, near Pegasus and a group of women.

'The Landing of Æneas in Italy' was painted in 1675, for Prince Altieri, and was purchased by Fagan in 1810, and transferred to England. The Trojan wanderer is standing by his ships, and parleying with a group of Latin warriors on the shore, while tall-towered Carthage rises in the distance. At the same period the master executed a small duplicate of 'The Repose of the Holy Family.'

'Dido Showing Æneas the Port of Carthage' is

a large and imposing composition, in which the fair and ill-fated Queen is standing near the portal of a noble Ionic temple, in the fresh glow of morning, and pointing her Trojan visitor to the harbor, with its fleets of Carthaginian triremes and Trojan galleys. This picture is inscribed 1676, and was the last bearing a date which was delivered to the Grand Constable of Naples. Other works of Claude, however, were sent to the Colonna Palace without dates, and among these were a view of the Tiber Valley and the Milvian Bridge; and Mount Helicon, the Hippocrene, and the Bœotian Sea. During the same year the master executed 'The Repose of the Holy Family,' for Mutio Massimi, and 'Jacob Bargaining with Laban for his Daughter Rachel,' for Francesco Mayer.

In 1676 Cardinal Odescalchi of Como was elected Pope, under the name of Innocent XI., and immediately set himself to reform the abuses of the Papal Government, and to oppose the attacks of Louis XIV. of France. He had left the shores of his northern lake many years before, equipped only with sword and pistols, intending to enter a military life; but had been persuaded to become a Roman ecclesiastic. The new Pontiff disapproved of Louis

XIV.'s exterminating war upon the Huguenots ; and when the French Ambassador entered Rome with a strong body of cavalry, he exclaimed, "They come with horses and chariots, but we will walk in the name of the Lord." He proceeded with fearless spirit to excommunicate the presumptuous Envoy, and laid the French Church of St. Louis under interdict.

In 1677 the master painted a picture of the Roman Forum, or Campo Vaccino, which remained in his possession for several years, and is now in England. It portrays the melancholy pasture under which Rome's richest temples were buried, with the ruin-crowned Palatine Hill for a background. Four peasants appear in the scene, two of whom are driving a cow, and the others are sitting together. Another work of this date, painted for the Abbé Chevalier, shows a herdsman and his dog driving cattle through a river, with a handsome villa beyond and a mountainous background. England possesses two examples of the new composition executed in 1678, wherein a seaport is seen at sunrise, with its harbor guarded by wooded cliffs, and several vessels riding under the lee. Several men are busy in the foreground, preparing for the labors of

the dawning day. At this time also, the indomitable artist drew the 'Jupiter and Calisto,' wherein the wily god assumes the shape of Diana, in order to court the unsuspecting nymph. A grove of stately trees rises in the foreground, beyond which is a tranquil river. A brilliant picture was painted from this subject, for a Roman gentleman.

At this time the master made the following memorandum on one of the designs of the *Liber Veritatis*: "Audi 10 dagouto 1677 ce present livre aupartien a moy que ie faict durant ma vie. Claudio Gilleé dit le Lorane. A Roma, ce 23 avril 1680." This is the only title which he appears to have given to his collection of drawings.

That Claude's noble life remained devoted to art until the end, is attested by a design, now in England, which bears the date of 1682. The last of the designs in the *Liber Veritatis* is dated 1680; and two years afterwards he made this latest work, when far out in his eighty-second year. It represents a scene from the *Æneid*, and is now in the collection of Queen Victoria.

Claude had been persecuted by the gout for over forty years, suffering from occasional severe attacks. In his later years the disease rapidly increased in

virulence, and frequently imperilled his existence. At last, in the autumn of 1682, he was visited by an attack of extraordinary severity, which was accompanied by an acute fever. The weakened constitution of the venerable artist was unable to resist such a complication of maladies, and he quickly passed away. His death occurred on the 21st of November, 1682, when he was in his eighty-second year.

Claude was buried in the Church of Santissima Trinità de' Monti, near his studio and the scene of his prolonged labors. His heirs placed on the tomb a marble tablet, bearing the inscription:--

D. O. M.

CLAUDIO GELLEE LOTHARINGO.

EX LOCO DE CAMAGNE ORTO.

PICTORI EXIMIO.

QUI IPSOS ORIENTIS ET OCCIDENTIS

SOLIS RADIOS IN CAMPESTRIBUS.

MIRIFICE PINGENDIS EFFINXIT.

HIC IN URBE UBI ARTEM COLUIT

SUMMAM LAUDAM INTER MAGNATES

CONSECUTUS EST.

OBIIT IX KALEND. DECEMBRIS 1682.

ÆTATIS SUÆ ANN. LXXXII.

JOAN ET JOSEPHUS GELLEE

PATRUO CHARISSIMO MONUMENTUM HOC

SIBI POSTERISQUE SUIS PONI CURARUNT.

In the month of July, 1840, during the ministry of M. Thiers, the remains of Claude Lorraine were removed from SS. Trinità de' Monti to the French National Church of San Luigi de' Francesi, near the Roman Pantheon. Here they were placed under a monument which the French Government had erected for the purpose, bearing the inscription : —

“La Nation Française n'oublie pas ses enfants célèbres, même lorsqu'ils sont morts à l'étranger.”

The re-interment was conducted with much ceremony, under the direction of the representative of France, and was attended by all the artists then in Rome.

Although Claude had received great sums of money during his half-century of busy production at Rome, he does not appear to have amassed a fortune. He was lavish in his liberality to his poor kinsmen, several of whom visited him at different times, carrying considerable sums of money back to their homes in Lorraine. His property at the time of his death amounted to only ten thousand scudi.

M. Charles Blanc states that in 1862, the mayor of Chamagne bore the name of Claude Gellée, and

claimed descent from the great artist's family. He was still carrying on the protracted lawsuit, which the relatives of Claude had maintained for a century and a half, against the papal authorities at Rome, seeking to recover the heritage which the great painter bequeathed to them. For so long a period the ecclesiastical government had withheld the delivery of his property, and the suit for its recovery had been pending in the courts.



CHAPTER VIII.

Claude's Private Life. — His Followers. — Classical Tendencies.

— Life Work. — Figure-Painting. — Ideals. — Verdicts of Critics.

THE private life of Claude Lorraine was altogether above reproach, and his character was unimpeachable. The amiability of his disposition was reflected in his pleasant face, which shows the outward signs of a sweet and tender soul, though filled with gravity and sobriety.

During his lifetime many of the foremost artists of the seventeenth century dwelt in Rome, oftentimes in bitter feud with each other, and not unwilling to exchange the pencil for the stiletto. The Caracci had passed away; yet there still remained illustrious names, — Guido, Domenichino, Lanfranco, Albano, Du Fresnoy, Il Cavaliere d'Arpino, and Pietro da Cortona. But Claude is never heard of in the bitter contentions between these envious painters, and was not claimed by either of the hostile factions. His life was thus

set apart from ignoble jealousies; and we may fairly conclude that his spirit rose above the unworthy intrigues which agitated his contemporaries in Rome.

Countless was the number of those who were inspired by Claude's example, and followed his footsteps,—some near, and others afar off. The great companies of art-students who came from all lands to Rome were filled with enthusiasm for his grand works, and strove to approach their inimitable splendor. For two centuries the artists of France considered him as their classic model, even until the new school arose, daring to illuminate the natural beauties of the North in the light of its indigenous and romantic poesy. The modern English school of landscape-painting derived no small portion of its brilliant success from the national enthusiasm for the works of Claude, which are found in every reputable collection in the island.

Some historians assert that Claude had two pupils besides the mendacious Domenico; but this opinion is not generally accepted. Hermann Swanevelt was one of these, and Courtois was the other. Swanevelt was a Hollander, who journeyed

to Italy when quite young, and spent the rest of his life there, studying very hard, and secluding himself to such a degree that he was known as "The Hermit of Italy." Angeluccio is also spoken of as one of Claude's students, and the one on whom the great master lavished the most care; but the early death of this artist prevented the development which might have followed.

Peter Molyn came from Holland to Rome in 1662, and straightway began to imbibe the manner of Claude in painting broad landscapes enriched with temples and rivers. Latterly he developed a remarkable facility for depicting storms at sea, whence he was called *Il Tempesta*. The same influence had previously strengthened several other Northern artists at Rome, including Jan Asselyn of Antwerp, famous for his Campagna-scenes, Henry Vandervert of Flanders, and Ernest Lairesse of Liège.

Claude was never so independent of the spirit of his time as to venture to reproduce Nature pure and simple. He remained faithful to the traditions of Poussin and of French art in making the landscapes accessory to the action of the figures in the foreground. The gorgeous sunset illuminating the

vast expanse of the sea was but a background to the incident of Cleopatra descending from her galley ; a rich landscape of the Tiber valley and the Alban Mountains encloses the marriage-festival of Isaac and Rebecca ; and a delineation of the heights above Tivoli has Apollo and the Muses for its chief motive. Along the beaches in his sea-views walk stately antique figures, — now Æneas landing on the Latian shore, now Jonah approaching the high towers of Nineveh, now Demosthenes by the Gulf of Salamis.

His long abode in Rome enabled the master to draw the classical adjuncts of his pictures with unfailing accuracy. Many ancient buildings, which are now demolished or dilapidated, were then standing, in all their strength of Latin architecture. The Coliseum was even then being pulled down, in order that the palaces of the nobles might be built from its materials ; and it was not until Claude had been dead for a half-century that its further destruction was stopped by a Papal order, consecrating the vast ruins to the Passion of Christ. Surrounded by such a wealth of Latin statuary and buildings, the artist never failed to depict classic architecture with precision ; and the rays of his

entrapped sunlight by the sea fell across the rigging of vessels which correctly reproduced the antique triremes.

The princes of the Roman hierarchy therefore found their semi-pagan tastes fully gratified by Claude's compositions, wherein they could see the portrayal of Ovid's melodious stories of Psyche and Egeria, or a realization of the sweetest pastorals of Virgil. The classical culture which had come into vogue during the reign of Leo X. was still predominant, and caused the red-robed Latinists to look with favor on landscapes which seemed reproduced from the Golden Age, and religious pictures in which the saints resembled the blessed people of Arcadia, and were quite subordinated, withal, to the larger features of piles of classic architecture, and rivers and hills famous in the literature of the Augustan age. In some cases, the broad and diversified landscape, as sweetly fragrant as an idyl of Anacreon, swept around scenes whose action was portrayed with such ambiguity that the people could not tell whether they were pagan or scriptural,—as in that which was indifferently called 'David at the Cave of Adullam,' or 'Sinon Brought to Priam;' and that other which was

equally known as 'The Idolatry of Solomon,' and 'Priests Sacrificing to Venus.' In other cases it was not easy to distinguish Cleopatra from the Queen of Sheba, as the royal lady lands from her galley on the Mediterranean shore.

During the threescore years of Claude's residence in Rome, he saw the foundation and aggrandizement of several of the proudest families of the city, which speedily attained such wealth and power that all the vicissitudes of subsequent centuries have failed to affect them materially. Among these were the Borghesi, founded by Pope Paul V.; the Ludovisi, by Gregory XV.; the Barberini, by Urban VIII.; the Pamfili, by Innocent X.; and the Chigi, Altieri, and Odescalchi, by subsequent Pontiffs. He was summoned to aid in the decoration of the new homes of these princely houses by his rich and glowing canvases, and in other ways. It seems that the memory of his experience at frescoing while at Nancy was evanescent, and the fright which he received there was in time forgotten; for he executed several large works of this character at Rome. Among these were decorations in the Crescenzi Palace, on the square by the Pantheon; the Muti Palace, in the Square of the Holy

Apostles; and the great house of the Muzi, near SS. Trinità de' Monti.

The lists of Claude's paintings include about three hundred works, besides a hundred drawings and numerous etchings. But when we remember that these were the fruits of sixty years of uninterrupted labor, it becomes evident that there was no undue haste here, and that abundant time was afforded for long and patient study, and elaborate care. Gaspard Poussin and Salvator Rosa were endowed with an amazing facility of execution, and occasionally painted entire landscapes, figures and all, in a single day. But their illustrious contemporary was slower and more deliberate in his compositions, and usually devoted months to each of his pictures. Sometimes he worked steadily for a fortnight without any progress being perceptible.

Most of Claude's paintings now extant are preserved in the public galleries of Europe, and in the rich private collections of England. It is only by inspecting the ancient catalogues of Baldinucci and the *Liber Veritatis* that we can see what deplorable losses the world has suffered in the pictures which have been destroyed by fires and other accidents. Those which remain are in various degrees of

preservation, although they are generally in better condition than other contemporary works, and have suffered less from the presumptuousness of the so-called restorers. At one period the master imitated Poussin in using an unfortunate tint of red for a foundation ; and the pictures painted in this manner are now of very sombre hues, deeply embrowned by time. The same mischance has happened to many of Poussin's pictures also. Claude painted with a full body of color, and used ultramarine liberally. His foundation-tint was a silvery gray, giving a rich atmospheric effect to the superimposed colors. No part of the work was slighted ; and the half-tones and distances were finished as carefully and delicately as the luminous foregrounds.

The execution of the figures of men and animals in Claude's landscapes does not correspond with the rest of the work. It is not true that he could not design nor paint these subjects (as some pretend), but there can be no doubt that all his long and conscientious studies failed to give him the ability to represent the human figure with the same magic power that he gave to natural scenery. Baldinucci reproaches him for portraying figures as

too slender and lank. The artist himself recognized his deficiency in this regard, and said to the purchaser of one of his compositions, "I sell you the landscape: as to the figures, I give them to you."

The custom of employing other artists, more skilful in that department, to paint the figures in landscape pictures, afterwards became common, both in Italy and the Low Countries. The author of the composition contented himself with indicating where these accessories should be placed. Ruysdael secured the skilful pencils of Van de Velde, Ostade, and Wouverman, to enliven his landscapes with men and animals; and many other artists, both great and small, followed the same course. When Claude was enabled to secure aid in this manner, he doubtless felt a great relief, for the execution of these accessories had always been a distasteful task to him. The coadjutor whom he chose was Filippo Lauri, the son of that Ballassare Lauri, of Antwerp, who had studied under Paul Bril and settled at Rome many years before. Filippo studied with his brother and with Caroselli, and became famous for his correct and spirited figures, historical, mythological, or allegorical, and

his careful perspective. He must have been young when he became connected with Claude, for he was not born until 1623. There is a tradition that Claude also employed Jacob Courtois, or Il Borgognone, and John Miel, to add the figures to his landscapes. Courtois was from Eastern France, and after an adventurous life in the army he studied at Bologna under Guido and Albano, and then settled at Rome, where he attained a great reputation for painting vivid and spirited battle-pieces. John Miel, or Giovanni della Vite, as the Italians called him, was born near Antwerp, and studied under Seghers and Van Dyck and afterwards under Sacchi, at Rome. He became eminent as an historical and *genre* painter, and excelled in the delineation of pastoral groups, gypsies, hunters, and other subjects such as would be fitly surrounded by Claude's noble landscapes.

Another tradition makes of Nicholas Poussin one of the figure-painters for Claude's landscapes. It is not impossible that the renowned Norman artist occasionally obliged his neighbor in this way, and inserted his classic and Raphaelesque demi-gods in the Lorrainer's open-air vistas. No traces of Poussin's handiwork, however, can now be recognized

in the existing pictures of Claude. Another account states that Jaques Callot, the famous engraver of Nancy, was employed to finish the master's figures ; but Meaume has clearly proven that this is impossible.

There are many drawings by Claude now extant, and they are held as almost priceless. Besides the collected sketches in the three volumes of the *Liber Veritatis*, the Duke of Devonshire owns no less than twenty-one original drawings by the great master. The British Museum also has a rich collection of these designs, including thirty-eight which were given by the bequest of Richard Payne Knight. Earl Spencer has fifteen more ; and several other British collections boast of their treasures of the same kind. Sometimes these are hastily outlined sketches, as if done in the open air, with limited time, but usually they are more carefully finished, and probably served as the themes for large paintings.

Claude always sought for beauty and magnificence, falling short of sublimity on the one hand, and avoiding dulness on the other. The offensive objects which so often needlessly appear in the pictures of the Dutch school are never met with in his

Arcadian landscapes ; and even his figures, though sometimes ill-drawn, are in harmony with the scenes in which they stand, judiciously placed and shaded, and filled with that perfume of poetry and antiquity that the master knew so well how to impart. The foregrounds are occupied by stately masses of foliage, and august palaces or classic ruins ; the middle distances are enriched by groves and park-like scenery, broad expanses of translucent water, and the long lines of arched aqueducts, or the hoary masses of gray towers ; and in the backgrounds a boundless expanse of rich Italian scenery sweeps away to the soft and misty hills.

Of all the scenes in nature Claude's favorite was a sunset at sea, where the level light streams in red radiance across the calm waters, the ripples under the light evening breeze send back myriads of sparkling reflections, and a few gauzy clouds fleck the tranquil sky. But he did not dream of the hardihood of the true marine-painters of the North and of the New World, who would out of these simple elements, with the addition of a lonely ship under sail or a strip of sandy beach or rocky shore, compose brilliant and every-way satisfactory pictures. He did not venture thus to face the unrelieved

mystery of the outer deep, but held carefully with one hand to the civic splendors of the Italian city, and regarded even the placid Mediterranean from a safe harbor-shore. Along the margin of his radiant sea he drew up lines of stately palaces, tall-columned porticos, terraces adorned with statuary, battlemented towers, and masses of architecture as rich and unreal as the Carthage or the Baïæ of Turner's later compositions. His was never the "salt, serviceable, unsentimental sea," of Stanfield, nor Van de Velde's dark and storm-tossed German Ocean, lighted by the artillery of naval combats ; but calm Italian havens, with perennial sunlight bathing the riparian palaces in a golden glow, and sifting through the cordage of quaint old carved galleys and richly curtained state-barges. He shrank from the awful and impressive solitude of the northern seas, and peopled his shores with groups of merry and easy-going Italians, or Latin heroes, or Hebrew saints. Red Rembranesque lights fell on them from the glowing West ; and sometimes, with a charming touch of realism worthy of Flemish art, they were shown as holding their hats before their eyes, to avoid being blinded by the fierce level glare. Far out beyond all these, the *genre* groups, the ar-

chitecture of the port, and the crowded caravels at anchor, the declining sun sinks amid a vast sea of splendor, oftentimes surrounded by the fairy palaces of the flame-tipped clouds. It has been well said that Claude did for nature what Raphael had done for the human face, and nowhere does this appear more clearly than in his noble marine-views.

Even Ruskin says that "The seas of Claude are the finest pieces of water-painting in ancient art;" but adds to this encomium, that "A man accustomed to the broad, wild seashore, with its bright breakers and free winds and sounding rocks, can scarcely but be angered when Claude bids him stand still on some paltry, chipped, and chiselled quay, with porters and wheelbarrows running against him, to watch a weak, rippling, bound and barriered water, that has not strength enough in one of its waves to upset the flower-pots on the wall, or even to fling one jet of spray over the confining stone." The great critic seems to forget that Claude did not paint the wild Baltic nor the turbulent Atlantic, but the placid Mediterranean, in the sunny and peaceful bays of Italy. Nevertheless, in at least three pictures he represented such storms as would have delighted Stanfield himself, with the surf leap-

mg high on a rocky coast, and helpless vessels flying before the gale.

Again Ruskin states : " A perfectly genuine and untouched sky of Claude is indeed most perfect, and beyond praise in all qualities of air ; though even with him I often feel rather that there is a great deal of pleasant air between me and the firmament, than that the firmament itself is only air. . . . A gift was given to the world by Claude, for which we are perhaps hardly enough grateful, owing to the very frequency of our after-enjoyment of it. He set the sun in heaven ; and was, I suppose, the first who attempted any thing like the realization of actual sunshine in misty air."

Charles Blanc says : " Claude Lorraine, in his love for nature, lent it the dignity of his radiant genius. If he painted it as noble, tranquil, and filled with light, it is because he had a sweet, lofty, and serene spirit, in which the sublime candor of Virgil seemed to have been born again. Claude is the only painter who has dared to look full at the beaming face of the sun. He also, of all the landscape-painters, is the one who best knew how to paint air, which is as necessary to the life of the landscape as respiration is to that of man."

Lübke, the historian of art, has written: "Far more profoundly than these and all other masters, did Claude Gellée penetrate into the secrets of nature; and by the enchanting play of sunlight, the freshness of his dewy foregrounds, and the charm of his atmospheric distances, he obtained a tone of feeling which influences the mind like an eternal Sabbath rest. In his works there is all the splendor, light, untroubled brightness, and harmony of the first morning of creation in Paradise. His masses of foliage have a glorious richness and freshness, and, even in the deepest shadows, are interwoven with a golden glimmer of light. But they serve only as a mighty framework; for, more freely than with other masters, the eye wanders through a rich foreground into the far distance, the utmost limits of which fade away in golden mist."

Lanzi, the historian of Italian art, sums up the verdict in saying: "Claude Lorraine is generally esteemed the prince of landscape-painters; and his compositions are indeed, of all others, the richest and the most studied. A short time suffices to run through a landscape of Poussin or Rosa from one end to the other, when compared with Claude, though on a smaller surface. His landscapes pre-

sent to the spectator an endless variety ; so many views of land and water, so many interesting objects, that, like an astonished traveller, the eye is obliged to pause to measure the extent of the prospect ; and his distances of mountains or of sea are so illusive, that the spectator feels, as it were, fatigued by gazing. The edifices and temples which so finely round off his compositions, the lakes peopled with aquatic birds, the foliage diversified in conformity to the different kinds of trees, all is nature in him ; every object arrests the attention of an amateur ; every thing furnishes instruction to a professor, particularly when he painted with care, as in the pictures of the Altieri, Colonna, and other palaces of Rome. There is not an effect of light, or a reflection in the water, or in the sky itself, which he has not imitated ; and the various changes of the day are nowhere better represented than in Claude. In a word, he is truly the painter who, in depicting the three regions of air, earth, and water, has embraced the whole universe. His atmosphere almost always bears the impression of the sky of Rome, whose horizon is, from its situation, rosy, dewy, and warm."

Sir Joshua Reynolds held Claude as an especial favorite, and regarded his fame in landscape-painting as pre-eminently excellent. Northcote reports that the great English artist once said "that we might sooner expect to see another Raphael than another Claude Lorraine."

Allston says that while one is studying Claude's pictures "the eye stops, instinctively closing, and giving place to the Soul, there to repose and to dream her dreams of romance and love."

Goethe concludes the whole matter with these words: "In Claude Lorraine Nature reveals herself for Eternal."



A LIST OF THE
PAINTINGS OF CLAUDE LORRAINE,
NOW IN EXISTENCE,
WITH THE DATES OF THEIR EXECUTION, AND THEIR
PRESENT LOCATIONS.

*** The interrogation-point annexed to a title signifies that some critics consider the picture to be of doubtful authenticity.*

ITALY.

ROME. — *Doria Palace*, — The Nuptials of Isaac and Rebecca (Il Molino), 1648; Cephalus and Procris, 1665; The Flight into Egypt; Mercury Stealing the Cattle of Admetus; Landscape with the Temple of Apollo. *Colonna Palace*, — Landscape. *Barberini Palace*, — Castel Gandolfo; A Marine View. *Sciarra-Colonna Palace*, — Two Landscapes. *Rospigliosi Palace*, — Temple of Venus.

NAPLES. — *Museum*, — An Egerian Landscape; Diana Reposing after the Chase, 1669. FLORENCE, — *Uffizi Gallery*, — A Landscape; Marine View, with the Villa Medici. MODENA, — *Galleria Estense*, — A Landscape. TURIN, — *Academy*, — Two Landscapes.

SPAIN.

MADRID. — *Museum*, — The Burial of Santa Sabina; Pharaoh's Daughter Finding Moses in the Nile; Santa Paula Embarking for Palestine; Tobias and the Archangel Raphael, 1663; The Temptation of St. Anthony; The Penitent Magdalen; A Pastoral Scene; A Desert Landscape; A Morning Landscape; An Evening Landscape.

FRANCE.

PARIS. — *The Louvre*, — Samuel Anointing King David; The Landing of Cleopatra; Chryseis Restored by the Greeks to her Father; Æneas and Achates, 1646; Villagers Dancing; An Italian Seaport; The Campo Vaccino at Rome; A Seaport at Sunset; The Embarkation of Santa Paulina; A Seaport at Morning; A Herdsman and Cattle; A Peasant in a Wooded Landscape; The Dancing Bagpiper; A Pastoral Scene.

GRENOBLE. — *Museum*, — Two Landscapes.

GERMANY.

MUNICH. — *Pinakothek*, — Abraham Expelling Hagar, 1668; The Angel Appearing to Hagar, 1668; The Musical Peasants; A Morning Scene by the Sea, 1674; A Landscape.

DRESDEN. — *Museum*, — Acis and Galatea, 1656; The Flight into Egypt; Shepherds Piping.

BERLIN. — *Museum*, — The Triumph of Silenus; A Landscape.

BELGIUM.

BRUSSELS. — *Museum*, — A Landscape.

RUSSIA.

ST. PETERSBURG. — *Hermitage Palace*, — Jacob and Rachel at the Well ('The Noon of the Day'), 1667; Jacob Wrestling with the Angel, 1672; The Punishment of Mar-syas; The Repose of the Holy Family, 1661; Tobias and the Angel, 1663; A Pastoral Scene; Apollo and the Cumæan Sibyl; A Seaport at Sunrise, 1674; The Pilgrims to Emmaus; Ulysses Visiting the Court of Lycomedes; Workmen on the Shore; A Seaport at Sunrise. *Count Strogonoff*, — Peasants Dancing, 1669.

ENGLAND.

LONDON. — *National Gallery*, — The Embarkation of the Queen of Sheba, 1648; The Nuptials of Isaac and Rebecca, 1648; The Embarkation of St. Ursula, 1646; A Port at Sunset, 1644; The Reconciliation of Cephalus and Procris, 1645; The Death of Procris; Narcissus and Echo; Hagar in the Desert; A Goatherd; David at the Cave of Adullam, 1655. *Bridgewater Gallery*, — Moses Beholding the Burning Bush, 1664; Demosthenes on the Seashore, 1667; Morning Landscape, with Girls Dancing, 1657; Evening Landscape, with Cattle, 1655; The Metamorphosis of the Apulian Shepherd, 1655.

Grosvenor Gallery, — The Repose of the Holy Family, 1651; An Evening Landscape; A Herdsman and Cattle; The Decline of the Roman Empire, 1661; Morning, 1651; The Sermon on the Mount, 1656; The Adoration of the Golden Calf; Two Shepherds at Evening; An Evening Landscape, 1651.

Buckingham Palace, — The Rape of Europa.

Stafford House (Duke of Sutherland), — A Landscape, with a Trumpeter.

Lansdowne House (Earl of Lansdowne), — A Sunset Port; Priests Sacrificing; and five others.

Holford Collection, — Morning and Evening Landscapes

Apsley House, — The Embarkation of Santa Paula.

Earl de Grey, — The Embarkation of Carlo and Ubaldo, 1667; two Landscapes. *Lord Yarborough*, — A Landscape, with two Bridges. *Mr. H. A. J. Munro*, — A Landscape, with Cattle, 1667. *The Marquis of Hertford*, — A Landscape. *The Late Baring Collection*, — A Landscape; Jacob and Laban; The Sea, with Claude Drawing; A Landscape, with a Shepherd Piping; Sunset, with a Shepherd and Flocks; Æneas Shooting a Stag.

Seymour, — The Repose in Egypt. *R. Ford*, — Castle and Stream.

Marquis of Bute, — A Rural Sunset; A Marine Sunrise.

Blenheim Palace, — A Mountainous Landscape. *Duke of Portland*, — A Pastoral Scene. *Earl of Egremont*, — Jacob and Laban, 1655. *Lord Cavendish*, — Mount Parnassus; Mercury and Battus. *Hope*, — The Flight of the Holy Family.

Holkham (Earl of Leicester), — The Punishment of Mar-syas; Claude Drawing, a Misty Evening, 1675-6; A Landscape; A Seaport, with Claude Drawing, 1652; Apollo and Admetus, 1655; The Temple of the Sibyl, at Tivoli, 1665; Sunrise on the Coast, 1674; A Landscape (upright); Erminia and the Shepherds; The Repose of the Holy Family, 1676.

Belvoir Castle (Duke of Rutland),— A Landscape, with Water; A Landscape, with Cattle; Sunset on the Sea; The Flight of the Holy Family, 1663; *Badminton* (Duke of Beaufort),— The Disciples at Emmaus; A Landscape, with Christ Tempted in the Wilderness. *Stourhead House*,— Lake Nemi; A Peasant Driving Cattle. *Stoke* (Labouchere),— A View of Spezzia; A Wooded Landscape. *Hampton Court*,— A Seaport. *Earl of Carlisle*,— A River at Morning. *Morrison Collection*,— The Adoration of the Golden Calf; Europa and the Bull. *Windsor Castle*,— A Landscape and Ford; A Seaport; A Harbor Scene; The Artist Sketching from Nature.

Longford Castle (Earl of Radnor),— The Morning of the Roman Empire; The Evening of the Roman Empire. *Leigh Court* (Miles),— Priests Sacrificing to Apollo, 1668; The Landing of Æneas in Italy, 1675; A Pastoral Landscape, 1670; A Harbor Scene, 1678. *Temple Newsam* (Ingram),— A Landscape and Temple. *Wentworth House* (Earl Fitzwilliam),— A Landscape. *Chatsworth*,— Mercury and Argus; Mercury and Battus, 1663. *Alton Towers* (Earl of Shrewsbury),— Tobias and the Angel. *Raley*,— A Landscape. *Keddlestone Hall*,— A Tower on the Tiber. *Burleigh House*,— Two Landscapes. *Woburn Abbey* (Duke of Bedford),— Castle St. Angelo. *Dulwich Gallery*,— The Embarkation of Santa Paula; Jacob and Laban; A Seaport. *Petworth* (Wyndham),— A Landscape; Palaces on the Seashore. *Charlton Park* (Earl of Suffolk),— Two Landscapes. *Wickham Park* (Lord Overstone),— The Enchanted Castle.

SCOTLAND.

Dalkeith Palace (Duke of Buccleuch), — The Judgment of Paris; A Seaport. *Gosford House* (Earl of Wemyss), — A Landscape. *Hopetown House*, — The Queen of Sheba. *Garscube*, — A Seaport. *A. M'Lellan* (Glasgow), — Shepherds near a Ruin; A Seaport at Sunrise.

EX-COLLECTIONS.

Lord Northwick's, — The Repose in Egypt; A Sunset; A Shepherd and Cattle; A Musical Shepherd; A Seaport; Apollo by the Sea. *Rogers*, — A Lonely Shepherd at Evening.

Wynn-Ellis, — A Seaport; Mount Helicon and Apollo; A Ferry-boat, with Herdsmen; The Roman Forum. *J. Smith*, — A Shepherd Playing a Pipe, 1667; A Pastoral Scene. *Yates's Salesrooms*, — Æneas Shooting Deer; Æneas and the Cumæan Sibyl, 1673; Evening in a Wooded Country; A Herdsman.

William Beckford, — Philip Baptizing the Eunuch, 1673; St. George Slaying the Dragon; Christ Appearing to Mary. *Sir R. Lytton*, — A Landscape; A Sea View. *Lord Dartmouth*, — A Pastoral Scene. *Capt. Barrett*, — Cattle Drinking.

Erard, — Dido Showing Carthage to Æneas, 1676. *Herman*, — Æneas and Anchises Visiting Delphos. *Rev. W. Tower*, — Mercury and Battus, 1666. *W. Wells*, — Mercury Lulling Argus; Herdsman and Goats. *Tracey*, — Juno Confining Io to Argus, 1660. *Lord Palmerston*, — A Seaport.

1678. *Lord Cathcart*, — The Campo Vaccino, 1677. *Earl of Leitrim*, — A Piping Shepherd. *Shepperson*, — Peasants Attacked by Banditti. — *Bowles*, — Peasants Driving Cattle. *Lord Ashburton*, — Two Herdsmen Talking; The Flight of the Holy Family, 1663. *Lord Tavistock*, — A Rural Concert. *Willett*, — A Pastoral Scene. *Corsham*, — Pastoral Music; Peasants Driving Cattle. *Robarts*, — Trojan Women Burning the Grecian Fleet. *Lord Grantham*, — A Pastoral Landscape. *Lord Ashburnham*, — A Pastoral Landscape; Ulysses and Nausicaa. *Lloyd*, — Ulysses and Nausicaa, 1645. *Reynolds*, — A Landscape; Jupiter and Europa. *Frankland*, — The Marriage of Pan and Flora. *Lord Farnborough*, — A Ford, with Cattle. *S. Clarke*, — A Sunrise Port. — *Ottley*, — A Landscape; The River Tiber. *Coxe*, — SS. Trinità de' Monti. *Sir G. Yonge*, — Evening Landscape; Morning Landscape. *R. Hulse*, — four Landscapes. *Hibbert*, — two Landscapes. *Earl of Bessborough*, — A Seaport. *Purlin*, — two Landscapes. *M. Bryan*, — two Landscapes. *Earl of Derby*, — River and Boatmen. *Earl Beverley*, — A Herdsman and Cattle. *Dr. Fletcher*, — The Tiber. *J. Humble*, — Messina; A Seaport. *Col. Howard*, — A Waterfall. *Hamlet*, — A Pastoral Scene. *Brown*, — Merchandise Boats on a River. *Lady Stuart*, — Sailors Rowing Ashore.

PARIS, — *Julienne*, — A Seaport. *Dubois*, — Shepherds and River; Evening in the Hills. *Langeac*, — The Flight into Egypt. *Montaleau*, — A Pastoral Scene. *Pourtalès*, — The Arcadian Shepherds. *Blondel de Gagny*, — Tobias and the Angel. *Trouchien*, — A Landscape. *De Calonne*,

A Seaport. *Tolozau*, — A Seaport. *Prole*, — A Landscape. *Martini*, — Jacob and Laban.

BRUSSELS, — *Danoot*, — The Wood-Splitters.

THE ETCHINGS OF CLAUDE.

*** M. Robert-Dumesnil's Catalogue was published in 1835, and was carefully revised and augmented by M. Edouard Meaume, whose new list appeared in 1871.*

The Flight into Egypt; An Angel Appearing to a Man; The Crossing of the Ford, 1634; The Herd at the Watering-Place; A Tempest at Sea, 1630; The Dance by the Water-Side; The Shipwreck; A Landscape with a Herdsman, 1636; The Draughtsman; Villagers Dancing under the Trees; A Seaport, with a Beacon; The Brigands; A Seaport, with a Tower; A Landscape, with a Wooden Bridge; The Rising Sun; Departure for the Fields; Mercury Lulling Argus to Sleep, 1662; A Herd Hastening through a Storm, 1651; The Goatherd, 1663; Apollo and the Seasons; Dancing to the Music of Time, 1662; A Shepherd and Shepherdess Conversing; The Rape of Europa, 1634; The Campo Vaccino, 1636; Villagers Dancing; The Herdsman and the Shepherdess; The Three Goats; The Four Goats.

ETCHINGS OF THE FIREWORKS AT THE ELECTION OF FERDINAND III. OF AUSTRIA AS KING OF THE ROMANS. — A Fountain, with Neptune and a Two-headed Eagle; The Same, with larger surroundings; Atlas Supporting the

Globe; The Same, with the Globe Breaking into Fireworks, and a Celestial Globe Appearing; A Square Tower, with Bastions, surmounted with Allegorical Figures; The Same, with Fireworks Exploding on the Tower; The Same, with a Round Tower Appearing, Crowned with a Sheaf of Fire; A Round Tower, Breaking into Fireworks; The Tower Breaks, Revealing a Statue of the King of the Romans; The Tower Falls, and the Statue Appears alone; The Statue Rising over four Bastions; A Roman Square, with the Statue of the King. Crowds of People, and Marching Troops.

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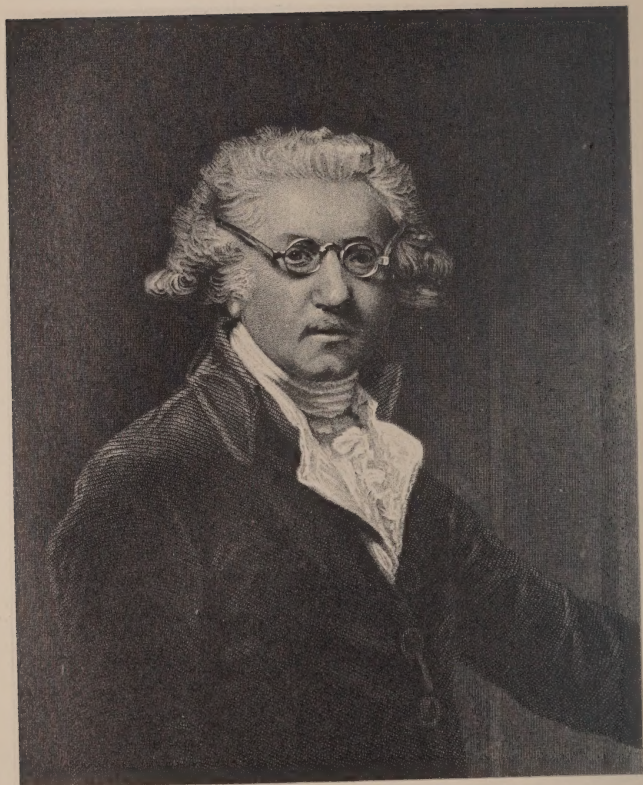
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. *The names in italics are the titles of pictures.*



SIR JOSHUA REYNOLDS

PREFACE.

THE life of Sir Joshua Reynolds is so replete with interest, whether in its aspect as that of the greatest of all painters of fair women and beautiful children, or in the events of his intimate social intercourse with the foremost *litterati* and nobles of the Georgian age, that it affords a fascinating theme to the biographer, as well as to the art-critic, — covering the literary history of Great Britain from Pope to Scott, and its art-history from Kneller to Turner. In the ensuing account, the relations of Reynolds with Johnson, Goldsmith, Burke, Gibbon, and other eminent Britons have been illustrated, both by narrative and anecdote, together with the great historical events of his time, including the American and French Revolutions, and the occurrences of the Year of Victory. This manner of treatment is rendered easy, if not even obligatory, from the fact that the list of Reynolds's patrons contains the names of nearly all the chief actors in these dramas and melodramas of history. The dry and uninteresting descriptions of ideal pictures (else-

where indispensable) are not required in the department of portraiture, even if it were possible in the case of an artist so prolific that the lists of the mere names of his patrons fill many pages. In place thereof, we have given some of the details of the private and social life of this most amiable of men, with summaries of his famous Discourses, sketches of his Continental journeys, and contemporary descriptions of his manner of painting.

The chief authorities on which this biography is based are Leslie and Taylor's "Life and Times of Sir Joshua Reynolds," in two volumes; Northcote's "Life of Sir Joshua Reynolds;" the biographies by Cunningham and Cotton; Sir Joshua's Notes, by Cotton; his Discourses; Stephens's "English Children as painted by Sir Joshua Reynolds;" and Hamilton's "Catalogue Raisonné" (published in 1875.)

M. F. SWEETSER.

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SIR JOSHUA REYNOLDS.

CHAPTER I.

Reynolds's Family. — School-Days. — Studies with Hudson. — Devonshire Portraits. — Voyage with Keppel. — Life and Labor in Rome and Florence, Venice and Paris.

THE families of the temperate, learned, and liberal men who form the clergy of the Anglican Church have included many of the most eminent scholars and soldiers of England. Among these sacerdotal lines, that of Sir Joshua Reynolds was prominent, since his father and two uncles were in holy orders, as well as their father before them; and both his mother and maternal grandmother were daughters of clergymen. Samuel Reynolds, his father, held the rectorship of the grammar-school at Plympton, with an income of £150 a year; and was a ruddy and smooth-faced gentleman, with a sweet and placid spirit; a simple-minded and unso-

phisticated scholar withal, devoted to many studies. He had a fellowship of Balliol College, and enjoyed the acquaintance of the poet Dr. Young. His father was the vicar of St. Thomas the Apostle, Exeter ; and his brother Joshua held the rectorship of Stoke Charity, Hants. His wife, Theophila, was the daughter of the Rev. Mr. Potter, who had married Miss Theophila Baker, without the consent of her father, the vicar of Bishop's Nymmet. Mrs. Potter was disinherited ; and after her husband's early death she wept herself blind, and soon followed him to the other world, leaving three young children. Samuel Reynolds married Theophila Potter, while she was in her twenty-third year, and loved her deeply and earnestly. Joshua was the seventh of their eleven children, five of whom were boys and six girls.

Cotton has given an illustrated description of Plympton, a quaint old hamlet on the River Plym, five miles from Plymouth, with its ruined Norman castle, on a high conical mound ; its venerable parish-church ; its houses, partly built on arcades over the sidewalks ; Reynolds's schoolroom, with antique mullioned windows ; and the Hall of Guild. In 1809 Haydon and Wilkie made a rever-

ent pilgrimage to Plympton, and visited the room in which the founder of the British School of Painting first saw the light.

In this fair Devonshire village, Joshua Reynolds was born, on the 16th of July, 1723. The name *Joshua* was given in honor of his uncle, who acted as godfather by proxy. At an early age he was placed in the grammar-school, where he acquired a knowledge of the rudimental studies,—though Cunningham charges his father with negligence, and Leslie admits that the lad himself was often inattentive. The well-worn Ovid which he used at school is still reverently preserved in England; and Dr. Johnson's respect for his Latinity was such that he submitted the epitaph on Goldsmith for his approval. Joshua was fond of literary exercises, and developed habits of careful thought. In the code of rules which he composed for himself, appears the philosophical maxim, that "The great principle of being happy in this world is, not to mind or be affected by small things."

At an early day he found the Jesuit's Treatise on Perspective, and studied it carefully and intelligently, though against the wishes of his father, who wrote alongside one of the boy's sketches, on the

back of a Latin exercise, "This is drawn by Joshua in school, out of pure idleness." But when in his eighth year, the lad made an accurate sketch of the grammar-school and its cloister, the amazed pedagogue exclaimed, "Now this exemplifies what the author of the 'Perspective' says in his preface, that, by observing the rules laid down in this book, a man may do wonders ; for this is wonderful."

Joshua's sisters were fond of sketching, and were allowed to draw with charred sticks on the white-washed walls of a long passage ; but the boy's designs were so far inferior to the others that he was derisively called "the clown." His attention to art was, however, soon made more close and earnest by the perusal of Richardson's "Theory of Painting," wherein the rise of a great school of British art was prophesied with enthusiasm. Reynolds became filled with an ardent hope that he himself might be the Raphael of England, whose coming the old critic had predicted ; and said that "Raphael appeared to him superior to the most illustrious names of ancient or modern time." The youth busied himself in copying the engravings in his father's books, those in Plutarch's Lives, and Catt's Book of Emblems, and, in so doing, received sug-

gestions which were used in some of his later works.

His first oil-painting was executed when he was about twelve years of age ; and his studio was a boat-house on Cremyll Beach, the canvas being a piece of a sail, and the colors common ship-paint. It represents the Rev. Thomas Smart, the jovial and round-faced tutor of young Dick Edgcumbe, and was executed from a sketch surreptitiously taken on Joshua's thumb-nail, in the church of Maker.

Early in 1740, the senior Reynolds consulted with Mr. Craunch, a great friend of Joshua and a gentleman of means, as to what he should do with the lad. He was inclined to make him an apothecary, since he himself had some knowledge of pharmacy, which he had imparted to the youth—much to his subsequent injury, since thereby he was led to use those false nostrums in colors which caused the ruin of some of his finest paintings. On the other hand, Mr. Craunch and a strolling artist named Warmell advised him to have Joshua taught in art : and the perplexed pedagogue acknowledged that his boy's "pictures strike off wonderfully." The subject of these discussions said

that "he would rather be an apothecary than an *ordinary* painter ; but, if he could be bound to an eminent master, he should choose the latter."

Later in the year Joshua was sent to London, to become an apprentice in the studio of Thomas Hudson, the son-in-law and pupil of Richardson, and the principal portrait-manufacturer of England. The ambitious youth made many drawings under Hudson's direction, both from classical statuary and from Guercino's works, and wrote home : "While doing this I am the happiest creature alive." An incident which gave him great delight occurred one day when he was at a picture-sale, and Alexander Pope entered, and shook hands with him. He described the poet as very hump-backed and deformed, with large and fine eyes, corded muscles crossing his cheeks, and a peculiar mouth.

Reynolds had remained in Hudson's studio during two only of the four years for which he was bound, when he was peremptorily dismissed by the master, ostensibly for a neglect of orders, but really, as it is believed, because the teacher had become jealous of his pupil's success. The young man took refuge with his uncle, the Rev. John Reynolds ; and soon afterwards returned to Devonshire, ac-

according to the advice of his father and Lord Edgumbe. He settled at Plymouth, and painted full thirty portraits of the provincial magnates and petty patricians of the neighborhood, at three guineas a head.

In 1746 Reynolds made a portrait of the valiant and whimsical Capt. Hamilton, and succeeded so well that on seeing it thirty years later, he lamented his lack of progress since. At the same time he executed a family-group of Lord and Lady Eliot and their children, with Capt. Hamilton carrying one of the latter on his back. He also made a beautiful portrait of himself, with long ringlets falling on his shoulders, and a masterly Rembranesque effect of chiaroscuro. Another composition was a landscape, showing Plymouth as viewed from the Catdown hill, wherein it appears that the young artist was not indifferent to the lovely scenery of his native Devonshire. At this time he derived great benefit from studying the fine portraits executed by William Gandy of Exeter, whose father had been a successful pupil of Van Dyck. One of his maxims, always heeded by Joshua, was that "a picture ought to have a richness in its texture, as if the colors had been composed of cream or cheese, and

the reverse of a hard and husky or dry manner."

On Christmas Day, 1746, Samuel Reynolds died, at the age of sixty-six, having been so happy as to see his favorite son well advanced in the profession which he had wisely chosen for him. Joshua was present during his last hours; and, when the family was obliged to move from the schoolmaster's house, he took his two unmarried sisters to Plymouth, and hired a house there.

Early in 1749 young Commodore Keppel was placed in command of the Mediterranean fleet, with orders to prevent the depredations of the Barbary corsairs. Having met Reynolds at Lord Edgcumbe's mansion, he invited him to sail in the *Centurion* as his guest; and the artist gladly accepted. For over three months they cruised about the western Mediterranean, visiting Lisbon, Cadiz, Gibraltar, Tetuan, and Algiers. Late in August Reynolds landed at Port Mahon, on the island of Minorca, and was hospitably received and provided with quarters by the Governor, Gen. Blakeney. His stay was much prolonged on account of an accident which occurred while he was out on horseback, when his horse fell over a preci-

pice, and the rider's face received such severe cuts that he was long confined to his room, and emerged with a badly scarred lip. During the sojourn at Minorca, Reynolds painted the portraits of nearly all the officers in the garrison, with no small advantage to his purse.

On his recovery Reynolds journeyed to Genoa, Leghorn, and Florence; and afterwards went on to Rome, whence he reported, "I am now at the height of my wishes, in the midst of the greatest works of art that the world has produced." Here he abode for two years, and studied and copied many of the most famous paintings of the old masters, including Raphael, Angelo, Guido, Titian, Veronese, Domenichino, Rubens, Rembrandt, Van Dyck, Poussin, and many others. His journals written in Italy are full of interest, and are carefully preserved — two in the Soane Museum, two in the Berlin Museum, and several in the Lenox Gallery at New York. They are filled with memoranda of the pictures which he admired, and rough pencil-sketches of artists' designs, or scenes in his Italian travels. He copied the chief works in the palaces of the Corsini, Falconieri, Borghese, Altieri, and Rospigliosi, and described the antiques

in and about the Forum, and in certain of the older palaces and churches. His criticisms on many of the paintings of the old masters are full of pith and originality.

The Jubilee Year occurred in 1750; and Rome was then crowded with foreigners, including many English nobles and scholars, some of whom afterwards became Reynolds's faithful patrons. There was a goodly number of art-students then in the city, among whom were Wilson, Astley, Dalton, and Hone. The elder Vernet was also there, painting admirable marine views and seaports, and "a perfect master of the character of water," as Sir Joshua afterwards said. The young English student was intimate with him, and earnestly contemplated his studies from Nature.

Lord Edgcumbe had strongly advised the young painter to become a pupil of Battoni, who was then at the head of the degenerate art of Italy. The Anglo-Saxon belief in the infallibility of Italian taste was then unbroken; but Reynolds declined to submit to the direction of what he saw was mediocrity, and he studied only with Angelo, Raphael, Guido, and their compeers. He preferred the first-named, on account of his noble breadth of design and

strength of chiaroscuro, as shown in the Sistine Chapel. Though he esteemed Raphael less as an artist, yet he was charmed with his delicate grace, and labored so long and absorbedly in copying from the Loggie frescos as to be stricken with a severe cold, whence there resulted a deafness which forced him to use an ear-trumpet throughout the rest of his life. He naïvely spoke of spending an entire day in the Sistine Chapel, "walking up and down it with great self-importance," rejoicing that he was able to comprehend the marvellous works of Angelo. At first he was but little impressed with Raphael's paintings, and mourned his lack of taste; but after he had shaken off the indigested notions of feeble English art, and "become as a little child," he entered into their lofty spirit.

The students at Rome were at that time frequently employed by tourists in copying the old masterpieces. Reynolds rejoiced at receiving but few of such orders, and regarded the time thus spent as lost. He painted many caricatures of English gentlemen, one of which was an ingenious parody of Raphael's 'School of Athens,' wherein twenty-two be-wigged Britons, with portrait faces, were placed in the positions of the ancient sages in

that great fresco. But this manner of work was soon abandoned, lest it should corrupt his taste as a portrait-painter, "whose duty it becomes to discover the perfections only of those whom he is to represent." He ridiculed the British dilettanti who "only inquire the subject of the picture and the name of the painter, the history of a statue and where it is found, and write that down, instead of examining the beauties of the works of fame, and why they are esteemed."

In April, 1752, Reynolds journeyed to Naples, by way of Velletri and the Pontine Marshes, and devoted a few days to studying the paintings of Luca Giordano, Vasari, and Lanfranco. He then returned to Rome, and soon set out for Florence, noticing, on his way, the Augustan Bridge at Narni, the fortress of Castellano, the cascades of Terni, the aqueduct at Spoleto, and Raphael's Madonna of Foligno. At Assisi he sketched one of the city gates, and praised the Temple of Minerva, and certain cinque-cento paintings in the Church of the Madonna degli Angeli. On the fifth day from Rome, he reached Perugia, where he noticed some of Baroccio's paintings; and two days later he arrived at Arezzo, and examined other works of

Baroccio and Vasari. At last, after a journey of eight days, the rumbling old *vettura* which contained the Devonshire artist rolled into the Roman Gate of Florence.

Reynolds dwelt in the Tuscan capital for eight weeks, examining the pictures in Santa Croce, Santa Maria Novella, and the other churches, as well as those in the Pitti Palace, and freely recording his criticisms on the old masters, whom he ranked as unapproachable. The frescos of Masaccio in the Brancacci Chapel, and of later and lesser masters in the SS. Annunziata, were highly praised, as well as Angelo's sculptures in San Lorenzo, and Gian Bologna's in the Boboli Gardens. He seemed to take but little interest in the Pre-Raphaelite painters, and studied more carefully the works which contained hints of expression and effects, such as might afterwards be useful in his department of art.

During this sojourn at Florence, Reynolds was very intimate with Nathaniel Hone, who in later years became his most malignant enemy. He also painted a brilliant portrait of Joseph Wilton, the English sculptor, afterwards the keeper of the Royal Academy. The artists at Florence urged

him to remain there for some time longer; but these solicitations were declined, and on the fourth of July he departed for Bologna. Here he remained for nearly a fortnight; and his crowded note-book shows how busy he was among the churches and palaces of the old Etruscan city, making many pages of comments, as well as scores of slight sketches from pictures, statues, landscapes, and real life. The works of the earlier Bolognese artists are ignored, and almost unstinted praise is lavished on the Caracci and their disciples, according to the conventional taste of the eighteenth century. Next the artist wandered through the fair North-Italian cities of Modena, Reggio, and Parma, studying and analyzing some of Correggio's great works, which he praised in the most eloquent manner, especially 'The Holy Family' in the Cathedral of Parma. Afterwards he reached Mantua, and passed thence to Ferrara, concerning whose art-treasures he made several notes.

Reynolds entered Venice late in July, and remained there over three weeks, giving the closest attention to the paintings of the great Venetian masters, and filling his books with practical notes about their lights and shades, warmth or coldness

of coloring, finishing, scumbling, glazing, and other remarks of an intelligent workman upon perfect workmanship. He made no sketches nor pictures while there, but concentrated his attention on descriptive comments, which were at once terse, simple, and minute, and covered the chief works of the great painters of Venice.

But although he probably derived more instruction from these pictures than from any others in Italy, his departure from the City of the Sea was soon rendered obligatory by the dwindling of his funds. He also yearned to see dear old England once more ; and told how he wept, one evening at the opera, when a popular London ballad was sung. Homeward bound, he passed westward through Padua, Brescia, Bergamo, and Milan, staying four days in the latter city ; and then through Turin to the Alps. While crossing Mont Cenis, he met Hudson and Roubiliac, hastening on a flying visit to Rome, in order to be able to say that they had been there. After leaving Venice, Reynolds made no entries in his journals ; confining himself, probably, to marginal notes in his guide-books, which he always copiously annotated.

Reynolds's companion during these journeys was

a sincere and simple-minded Roman youth, Giuseppe Marchi, whom he had adopted as his first pupil. This *protégé* did not succeed as a painter, but became a skilful mezzotint engraver. Upon reaching Lyons, Joshua's funds were reduced to six louis, two of which he gave to Marchi, telling him to get on to Paris the best way he could. Eight days later the plucky Italian entered the French capital, having walked over three hundred miles.

A month was devoted to seeing the sights of Paris, although the young artist, fresh from Italy, had nothing but scorn for the existing art of France, with what he called its "mock majesty and false magnificence, affected turns of the head, fluttering draperies, contrasts of attitude, and distortions of passion." During his sojourn, he painted portraits of Mr. Gauthier and the beautiful Mrs. Chambers.

Hudson made his journey with such speed, even in those days of stages and diligences, that he accomplished his task, did Rome, and reached Paris before his whilom disciple had left that city ; so that they returned to England in company, reaching London on Oct. 16, 1752.

CHAPTER II.

Settlement in London. — Dr. Johnson. — Keppel. — Experiments.
— Garrick. — The Leicester-Square Studio. — Portraits of Ladies.

THIS was a dull and inanimate age in England, coarse and hearty, and delighting in eating, drinking, and merry-making, with gambling popular at the clubs, and highway-robbery common in the streets. Politics were languid, under the Pelhams, Pitt, and Fox ; but letters stood in a better position, for within a few years there had appeared Gray's "Elegy," Smollett's "Peregrine Pickle," Fielding's "Amelia," and Richardson's "Clarissa Harlowe." Garrick was at the summit of fame ; and Burke and Goldsmith were young men. In art Hogarth had passed his prime, Gainsborough and Wilson were painting landscapes, Hudson was in portraiture, and a few minor mediocrities were making wooden-like pictures. Says Mrs. Jameson, "The darkness is the most intense just before the morning dawns ; and like the breaking-up of the dawn

upon the blackness of night, such was the appearance of Reynolds after his return from Italy."

Joshua's health had been somewhat impaired by his foreign labors, and he hastened to Devonshire, where he remained three months, and painted the portrait of the eminent Dr. Mudge. At this time he charged five guineas for a head. Lord Edgcumbe advised him to settle in London; and he soon took a suite of handsome apartments in St. Martin's Lane, the favorite resort of artists. Joshua's house-keeper was his sister Frances, six years younger than himself, a worthy but uncomfortable lady, whose constant irresolution and perplexity of mind annoyed all who came in contact with her. She painted copies of her brother's portraits, of which he said, "They make other people laugh, and me cry."

Reynolds and Dr. Johnson met for the first time in 1753; and the bluff old philosopher was much delighted with a remark of the artist, who said, when their hostess lamented the recent death of a friend who had laid them under obligations, "You have, however, the comfort of being relieved from the burthen of gratitude." Johnson defended this sentiment as worthy of La Rochefoucauld; and went

home to supper with his new friend. Again, when the two were visiting in the same house, the Duchess of Argyle came in, and monopolized the attention of the hostesses, until Johnson, jealous of being neglected as low company, exclaimed in a loud voice to Reynolds, "How much do you think you and I could get in a week if we were to work as hard as we could?" Joshua dined at four, with tea afterwards, and tea also before and after supper. Johnson happened in at all times, and often remained far into the night; and when the artist left him, as sometimes happened, he would remain with Miss Frances Reynolds, whom he considered as "very near to purity itself." She painted his portrait for engraving, but he severely entitled it "Johnson's grimly ghost;" though he entertained a better opinion of her writing, and said of the "Essay on Taste," which she printed privately, "There are in these few pages or remarks such a depth of penetration, such nicety of observation, as Locke or Pascal might be proud of."

Lord Edgcumbe marked his friendship for Reynolds by persuading many of the British nobles to sit to him for their pictures. Among these were the Dukes of Devonshire and Grafton, whose por-

traits were received with great applause. But the work which established his reputation was a whole-length of Capt. Keppel, on a rocky shore, with a tempestuous sea behind, and energetically issuing orders to unseen men. Keppel was the son of an earl, and entered the navy at the age of ten, circumnavigating the globe with Anson at eighteen, and successively promoted for gallantry in battle. There are no less than nine portraits of him from the hand of Reynolds, who delighted beyond measure to reproduce heroic figures, and succeeded therein as well as Velazquez. The attitude of the first picture of Keppel was taken from that of a statue which the artist sketched in Italy; and the same was used again for the Earl of Carlisle, though masked by the robes of the Order of the Thistle. While condemning others for pilfering figures from prints, he himself adapted all possible suggestions from previous art, and called a readiness to take such hints no small part of genius.

Hudson said, on seeing one of his old pupil's latest works, "Reynolds, you do not paint as well as you did before you went to Italy." Sir Godfrey Kneller, Rembrandt's disciple, then had the highest reputation among the English portrait-painters; and

Ellis reproved the new artist's divergence from his manner, by saying, "Ah ! Reynolds, this will never answer. Why, you don't paint in the least like Kneller." He would not listen to Joshua's argument ; but exclaimed, "Shakespeare in poetry, and Kneller in painting, damme !" and left the room. Nevertheless the new natural manner triumphed over all opposition, and its advocate received lucrative orders from several noble patrons. He soon removed to Great Newport Street, and raised his prices to twelve guineas for a head, twenty-four for a half-length, and forty-eight for a full-length portrait.

During his second year in London, Reynolds had no fewer than 120 sitters, among whom were the Duke of Grafton and the Duchess of Norfolk ; Lords Kilwalin, Hillsborough, Scarborough, Eglington, Harcourt, Cardigan, Malpas, Montford, Bath, and Brook ; Ladies Vernon, Milbanke, Cardigan, Scarborough, Strange, Ludlow, Kildare, Hamilton, and Murray ; the Ladies Keppel ; Anson, the circumnavigator ; Sir John Ligonier, the Commander-in-Chief ; Townshend, who carried the American Stamp Act through Parliament ; Lucas, the Irish author ; Lady Penn of Stoke Pogis, wife of "the

wealthy sovereign of Pennsylvania ;” Athenian Stuart, who had given three years to archæological investigations in Athens ; Dr. Armstrong, author of a didactic poem on “The Art of Preserving Health ;” and Archibald Bower, the Scotchman, who had been brought up in Italy and became Councillor of the Inquisition, and now, converted to Protestantism, was fiercely assailing the Jesuits.

The poet Mason attended Lord Holderness, the Home Secretary, when he sat for a portrait, in 1764-65, and gave a minute description of Reynolds’s manner of laying on colors. He was accustomed to draw with a hair-pencil, and thus acquired a marvellous facility in the use of the brush, with a resulting delicacy and finish. Nature had given him a fine eye for color and form, especially as regards faces ; though his ignorance of anatomy sometimes led to incorrect delineations of the human figure. He had a devout belief in the “Venetian secret” of coloring, and hazarded everything in the quest after its deathless beauty. Believing that no portrait-painter would ever surpass Titian, he said that in order to acquire one of his best works, “I would be content to ruin myself.” He destroyed several valuable pictures of the old

Venetian school, to analyze their methods and colors. On the other hand, he skilfully restored two paintings by Velazquez, and enriched their dull coloring. His continual experiments in mixing colors with various vehicles sometimes produced novel and beautiful effects, but more often caused his paintings to fade or to crack. "All good pictures crack," said he; and justified his perilous tentative efforts by maintaining that "There is not a man on earth who has the least notion of coloring; we all of us have it equally to seek for and find out, as at present it is totally lost to the art." His hopes of British painting were so high that he said, "All we can now achieve will appear like children's work in comparison with what will be done." He confined most of the experiments to his fancy pictures, and never neglected any suggestions from advisers. When Northcote recommended the use of vermilion, he answered, "I can see no vermilion in flesh;" and derided the taste of Kneller, who always employed that color. His oils and colors were carefully selected, with regard to purity of materials, and heedless of cost.

Reynolds had many pupils and assistants; but he forbade them to experiment in mixtures, and

kept his own processes secret, even from them. It is a fact at once sad and singular, that only two or three of these pupils were ever heard of as painters ; and most of them died in poverty and want.

The Dilettanti, a society of young nobles devoted to high art and good fellowship, interested itself, in 1755, in a scheme for a new academy of art, and received from the confederated artists a scholarly paper in advocacy of the plan, which, it is believed, was written by Reynolds. Among the members of the society, he numbered as personal friends the Earls of Holderness and Upper Ossory, the Marquises of Hartington and Granby, and Lords Anson and Eglintoun. His social engagements and personal intimacies from 1755 to 1790 are recorded in a score or more of pocket memorandum-books, containing the dates of his appointments to sitters and to dinner-parties, lists of his patrons, and travel-notes.

The portrait of Dr. Johnson, writing at a table, was executed in 1756, for the artist himself, who afterwards gave it to Boswell ; and it was engraved in his "Life of Johnson." He also painted gratuitously a likeness of the sick son of Dr. Mudge, who was grievously disappointed at being unable to

visit his father in Devonshire. The kind-hearted artist said, "Never mind, *I* will send you to your father," and forwarded this picture. At the same time he made his first portrait of Horace Walpole, the lord of Strawberry Hill, and the writer of those huge tomes of gossip letters which so thoroughly reflect the spirit of his time. The picture was reproduced in a fine mezzotint engraving by Mc-Ardell, of whom Reynolds said, "By this man I shall be immortalized."

Many of the great British galleries of pictures were founded during this period, including that at Northumberland House, where the Earl of Northumberland paid immense sums for mediocre works by Mengs and Battoni. Italian pictures brought great prices, no matter how valueless; and, on the other hand, all departments of English art, except portraiture, were neglected and scorned. Even Reynolds himself said, "Instead of beginning to save money, I laid it out faster than I got it, in purchasing the best examples of art that could be secured. The possession of pictures by Titian, Van Dyck, Rembrandt, etc., I considered as the best kind of wealth." For one painting by Teniers he offered to pay as many guineas as would cover it twice.

Reynolds's patrons in 1757 included Lord and Lady North, the Governor of Jamaica, Lord and Lady Dartmouth, Dr. Johnson, the Dukes of Marlborough and Grafton, and the Duke and Duchess of Ancaster; Lords Bruce, Dalkeith, Plymouth, Grey, Manners, Charlemont, Sutherland, Bertie, Guilford, Middleton, Abergavenny, Brook, Pembroke, Hyndford, Northumberland, and Morpeth; together with dozens of titled ladies, and many civilians and officers of high grade. During the year the master gave no less than 665 sittings, which he recorded. He kept a portfolio in the studio, containing every print that had been taken from his portraits, and from these his patrons could select the attitudes which they preferred. The years 1757 and 1758 were the most lucrative of his life; and so rapidly did he finish portraits, that they were often sent home before the colors were dry. The busy artist detested idle visitors, and said, "These persons do not consider that my time is worth, to me, five guineas an hour."

1758 was Reynolds's most laborious year; and his pocket-book contains the names of 150 sitters, including Prince Edward, Prince Czartoryski, the Dukes of Devonshire, Cumberland, Somerset, An-

caster, and Richmond; the Duchesses of Grafton, Hamilton, and Richmond; fourteen lords, and twenty-four titled ladies; with a large number of knights and military and naval officers, eminent in the foreign wars of Britain, veterans of Louisburg, the West Indies, and the Continental battles. The frank and joyous young Prince Edward was a midshipman in Anson's French expedition, on the frigate "*Essex*," and when he returned, had Reynolds paint his portrait. The Duke of Marlborough, who was sitting to our artist at the time, took command of the land-forces. The Duke of Richmond, another patron, joined his regiment in Germany, leaving a great trophy of his love for art in a public gallery of thirty casts from the best antiques. The Duke of Cumberland painted this year was the sanguinary William of Culloden, and the British commander at the battle of Fontenoy, one of the princes of the blood-royal.

The dull apathy of British life was broken in 1758-60 by a brilliant series of victories on distant seas, the conquest of Cape Breton and the fortresses of Louisburg, Ticonderoga, and Quebec, in America; Martinique and Guadaloupe, in the West Indies; Goree, on the West African coast; Major-

ca, in the Mediterranean ; and the defeat of the Brest and Toulon fleets of France. During this heroic age, Reynolds was busily engaged in portraying the leading British statesmen, generals, admirals, authors, beaux, and society-queens. In order to fully comprehend the characters of the frequenters of his studio, it is necessary to read the letters of Walpole, Selwyn, and other close observers of the times. The patrons of the master became also his friends, and received him at their houses as a welcome guest, in spite of his unfortunate deafness.

There were 148 sitters in the year 1759, including the Prince of Wales (afterwards George III.) and Prince Edward ; the Dukes of Buccleuch, Grafton, Portland, Roxborough, Devonshire, Bedford, and Marlborough ; the Duchesses of Hamilton, Grafton, Ancaster, and Richmond ; thirteen lords and twenty-three titled ladies. He was so busy that he gave frequent Sunday sittings to Kitty Fisher, the leading demirep of the age, a woman of beautiful face and figure, brilliant conversation, and sparkling wit. She was the favorite of Lord Ligonier, Capt. Keppel, and all the leading *roués* of England ; and was introduced to Pitt, the Great Commoner, by the King's command, at a military

review in Hyde Park. Reynolds made no less than seven portraits of her, the finest of which shows the wanton beauty sitting on a sofa, with a dove in her lap.

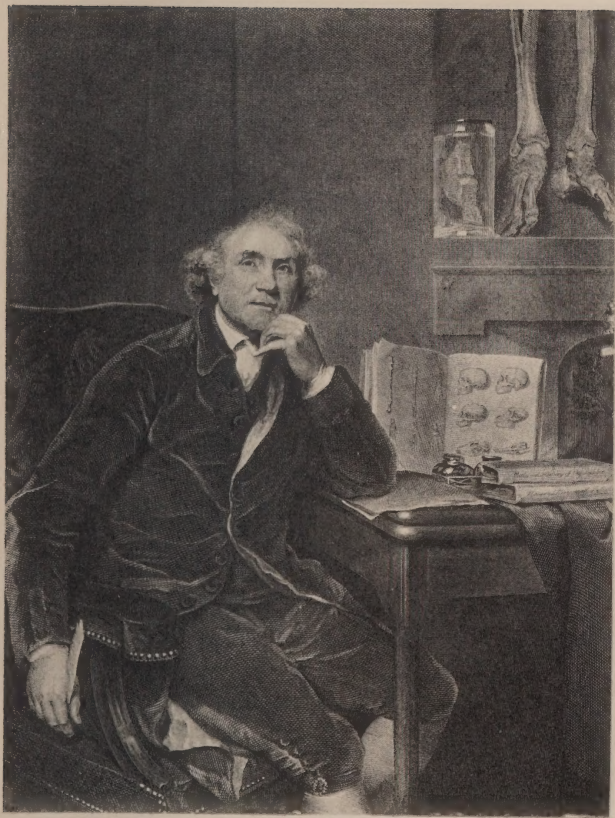
In 1759 the master painted a 'Venus,' reclining in a wooded landscape, and clad simply in an arm-let. The head was a portrait of his servant Ralph's pretty blonde daughter; and as a model for the rest he had a beggar's child, not more than a year old, whose flesh, as he claimed, "assisted him to give a certain *morbidezza* to his coloring." Less anachronistic but more attractive were the contemporary portraits of Lady Coventry and the Countess Waldegrave, ladies who were so beautiful that they had to be attended in the Park with armed guards, to prevent their being mobbed by enthusiastic admirers.

This year also saw the production of the first portrait of David Garrick, the most marvellous and versatile of actors, a wit, a clever writer, and a man of inordinate vanity, sensitiveness, courtesy, and sympathy, whose bright and mobile face was the perfect mirror of every subtle passion and emotion illustrated in English drama. His high self-satisfaction led him to fill his house with portraits of

himself, by Dance, Cotes, Hayman, Zoffany, Hone, Angelica Kauffman, Gainsborough, and Reynolds; the last of whom painted his likeness no less than seven times. Another patron of the studio was Spranger Barry, who for a time disputed the pre-eminence of Garrick on the stage; and still another was the merry comedian, Harry Woodward, who led his age in illustrating brisk and brassy humor.

Dr. Johnson exulted in Reynolds's success, though devoid of artistic taste himself; and required him to write the brilliant papers on Connoisseurship, the Imitation of Nature, and Beauty, which appeared in Nos. 76, 79, and 82 of the *Idler*. These essays, "a syllabus of all his future Discourses," were called for so urgently, that the artist sat up all night to complete them, and brought on an attack of vertigo. Johnson had lately been compelled by poverty to give up housekeeping, settling in chambers; and had written "Rasselas," in a single week, to defray the expenses of his mother's funeral, and to pay her debts. Henceforward the house and purse of Reynolds were held freely at the service of this majestic and lonely man.

Reynolds was acquainted for many years with



the Wilkes brothers, one of whom, John, was an active and fiery politician, by some called a martyr and patriot, by others a traitor and blasphemer. Another of the artist's intimates was Francis Hayman, a Devonshire man, Gainsborough's master and Hogarth's friend, and a rough, blunt old taverner, more at home over his bottle and pipe than in the parlors of noble families.

The hundred and twenty sitters of 1760 included the Duke of Beaufort and the Duchess of Richmond, Lords Shaftesbury, Downe (who fell at Kempen), Lenox, Edgcumbe, Granby, Gower, Coventry, Stirling, Waldegrave, and Ligonier, and eighteen titled ladies. Other patrons were Admiral "Yellow-Jack" Saunders, who fought with Wolfe at Quebec; Laurence Sterne, who was then writing "Tristram Shandy;" La Rena, Lord March's mistress; Conway, Walpole's friend; Foote, the dramatist; Admiral Boscawen; and Nelly O'Brien, a famous rival of Kitty Fisher. Reynolds sent portraits of the Duchess of Hamilton, Lord Vernon, Lady Keppel, and a gentleman, to the exhibition of pictures by living painters, in the Strand. Later in the year he raised his prices to 25, 50, and 100 guineas, for heads, half-lengths, and full-lengths respectively.

During this year the master removed to a house in Leicester Square, where he remained the rest of his life, having fitted it up with a handsome picture-gallery, painting-rooms for his numerous pupils and copyists, and an octagonal studio for himself, with a small and lofty window, several sofas, and an elevated mahogany arm-chair for his sitters. This state chair was bequeathed to Barry, and was afterwards owned by Sir Thomas Lawrence, Sir M. A. Shee, and Sir Charles Eastlake. The master's favorite easel, a handsomely-carved piece of mahogany, presented by Mason the poet, is now at the Royal Academy. His palettes were held by a handle, not by the thumb; and the stocks of his pencils were about nineteen inches long. He never sat down while working.

The house on Leicester Square was leased to Reynolds for forty-seven years, for £1,650; and the new gallery and studios cost £1,500 more. These expenditures swallowed up all his earnings; yet he went on to add to the establishment a splendid carriage, with curiously painted panels, gilded wheels, and richly liveried servants. He rarely rode himself, but insisted that his sister should; and when she complained that the gaudiness of

the chariot drew too much attention, he rejoined, "What! would you have one like an apothecary's carriage?" Probably this ostentatious equipage was in some degree employed to advertise the success of its owner, and thus to augment his patronage. His coachman also earned many a shilling by admitting curious visitors to see the gorgeous vehicle.

In 1761 the artists held an exhibition of 229 pictures, including works of Hogarth and Wilson, and Reynolds's portraits of Lord Ligonier, Laurence Sterne, Lady Waldegrave, the Duke of Beaufort, and Capt. Orme. Ligonier was then eighty-two years old, and at the head of the British army; and was represented on his charger, commanding a division at Dettingen. In the picture of Sterne the sly and abominable humor of the subject is caught, and mingles queerly with an expression of intellectuality. Capt. Orme's picture was a bold and dashing work, immortalizing that gay clubman, who was equally at home while eloping with Lord Townshend's sister, or serving as Braddock's aide-de-camp in the wilds of Pennsylvania.

Reynolds was a consummate master of the arts of perceiving and portraying character, mental

energy, emotion, even idiosyncrasy, so that his portraits are unexcelled in the vividness of their suggestions and their expressions of all tempers and dispositions. The ruling personal peculiarities of the subjects are equally manifest in many hundred portraits. The shrewd wit of Sterne, the self-esteem of Goldsmith, the simple truth of Mason, Burke's passionate energy, Lord Errol's pompous attitudinizing, and Sir William Jones's British reserve and precision, — each of these is broadly distinct in its motive, and clearly illustrative of its impression on the master's mind.

Oliver Goldsmith had just been introduced to Johnson, and probably met Reynolds soon afterwards, during the controversies about Macpherson's "Fingal." The artist records his frequent dinners with Wilkes and Akenside, at the Royal Society, and at the Club; and his connection with the Society of the Sons of the Clergy.

The list of sitters for that year included the Dukes of Cumberland, Ancaster, and Gordon; the Duchess of Beaufort; Lords Drogheda, Gower, Strafford, Waldegrave, Edgcumbe, Cathcart, Pulteney, Darnley, Abingdon, Dartmouth, Ossulstone, Lauderdale, Lewisham, Middleton, Warwick,

Pollington, Brome, Stirling, Coventry, Bath, and Charlemont ; Ladies Monson, Anstruther, Somerset, Monoux, Cunliffe, Johnstone, Mornington, Dartmouth, Warwick, Pollington, and Beauchamp. Among the others were Montgomery, who was killed at the head of the American army storming Quebec ; Dr. Hay, a Lord of the Admiralty ; Mrs. Cholmondeley, Peg Woffington's sister ; Admirals Hood and Rodney ; George Selwyn, the grave and tranquil humorist ; Gens. Townshend and Lambert ; Kitty Fisher ; Sir Septimius Robinson, Usher of the Black Rod ; and Lord Errol, in his cloth-of-gold suit (whom Walpole likened to one of the Guildhall giants, new gilt).

The year was marked not only by the British victories at Belleisle and Pondicherry, and in Germany, but also by the marriage and coronation of King George III. Reynolds portrayed many of the most prominent personages in these royal ceremonials, including three of the ten fair daughters of dukes and earls who acted as bridesmaids. One of these was Lady Keppel, whom the artist had known from her infancy, and now depicted at full length in a pearly-toned picture, robed in her superb state costume, and decorating a statue of

Hymen with wreaths. Lady Caroline Russell also is painted, with a sweet and innocent expression, clad in a blue ermine-bordered robe, sitting on a garden seat, and holding a Blenheim spaniel in her lap. Another of the royal bridesmaids was Lady Sarah Lenox, whom George III. vainly wished to marry, and Reynolds painted in a noble picture, together with her cousins, Lady Susan Strangways and Charles James Fox. Other famous beauties whom Reynolds portrayed this year were Ladies Northampton, Spencer, and Pembroke, Mrs. Fitzroy and Mrs. Brudenell, and the fair Countess Waldegrave.

As a painter of ladies, Reynolds was unsurpassed, and executed a marvellous number of works, exhibiting an inexhaustible variety of attitudes, ideas, and accessories. In many cases, the aptness of their backgrounds and surroundings elevate them from the rank of likenesses to that of pictorial compositions. Their designer was the artist of Anglo-Saxon civilization, and reproduced its gentleness and refinement with transcendent tact, grace, and skill. His womanly ladies illustrate the amenities of the household and the graces of the parlor, as well as his noble men show forth the flower of Brit-

ish chivalry. In costumes, the master admired masses of heavy and rich-hued velvets, and the artful contrasts of ermine, lace, and gold. In such gorgeous materials, he robed the duchesses who caress their delighted babies, wild with fun, and indulging in all manner of antics with the fair maternal faces. These glorious pictures exemplify the truth of the remark that the grace of Correggio was grafted by Reynolds on the strong stem of Rembrandt's coloring.

Impatient with the vagaries and exaggerations of female attire, Reynolds often tried to invent more appropriate costumes by allegorizing his sitters, and portraying them in classic robes. But he somehow failed to give life to these impersonations, and they lack the naturalness of his other works,—the pleasant domestic episodes, the children in arms, the lap-dogs, and the incidents of the drawing-room. He made the Dowager Duchess of Rutland try on eleven different dresses before he would paint her, and then accepted a characterless costume which she stigmatized as "that bed-gown." The ladies were sometimes obstinate, and forced him to depict the singular fashions of the time, refusing to pose as Dianas or Junos.

CHAPTER III.

Seven Years of Professional Activity and Social Enjoyment. —
The Literary Club. — Hogarth. — The Royal Academy. —
Visit to Paris.

REYNOLDS had about 140 sitters in 1762, including the Princess Amelia; the Dukes of Bedford and Marlborough; the Duchess of Douglas; Lords Montague, Middleton, Pembroke, Allan, Portsmouth, Errol, Campbell, Ilchester, Lenox, Northumberland, Spencer, Shaftesbury, Pulteney, Eglintoun, and Barrington; and Ladies Keppel, Russell, Beachey, Waldegrave, Northampton, Pollington, Edgcumbe, Lenox, Strangways, Coke, Bagot, Halkerton, Poynter, Egremont, Colebrook, Guilford, Napier, and Yarmouth. Other sitters were Dr. Barnard, Provost of Eton; Col. Pownal, late Governor of Massachusetts; Charles James Fox; Gen. Napier; and Sir Walter Blackett.

The artists' exhibition of this year charged an admission-fee for the first time, and the catalogue had a preface written by Dr. Johnson. Wilson and

Gainsborough sent pictures ; and Reynolds was represented by portraits of Lady Keppel sacrificing to Hymen, Lady Waldegrave as Dido, and David Garrick between Tragedy and Comedy. In the latter, the great actor is casting an appealing look toward his first love, Tragedy, whom he is forsaking for the service of Comedy. The portrait of Lady Waldegrave is a graceful work, showing that famous beauty clasping her own child, as Cupid, to her bosom.

During this year we find Reynolds at the Beefsteak Club, then, and for a half-century after, one of the noblest associations of London, including among its members, Wilkes, Hayman, Hogarth, Garrick, Churchill, Lord Sandwich, and other eminent men. He also appears at the table of Mr. Nugent, Goldsmith's patron ; Dr. Johnson, who had just been pensioned by the Government ; Hayman and Wilton, the artists ; and many other leading men. Ramsay was now appointed King's painter, of whom Reynolds said, "There's Ramsay, a *very* sensible man, but he is *not* a good painter." There are many appointments with Kitty Fisher and Nelly O'Brien, chronicled in the artist's note-book for 1762 ; and it is thought that these pleasure-loving

ladies sat to him as models for nymphs and Venuses, as well as for the necks and arms of his portraits. Twice in July the master visited the Cherokee Indians, who were then present in London as envoys from their nation to the King. At about the same time he made a journey to Woburn Abbey, and painted the portrait of the Duke of Bedford.

In August Reynolds and Dr. Johnson made a journey to Devonshire, visiting Winchester and Salisbury, with Wilton and Longford Castles, and passing through Dorchester, Exeter, and Torrington. They remained over three weeks at Plymouth, enjoying generous hospitalities from old friends, and devoting one day to the home-scenes at Plympton. Dr. Johnson unbent his dignity delightfully on this excursion, racing with the maidens on the lawn, and indulging in honey, cider, and clouted cream, until his rural hosts were alarmed for him.

The Exhibition of 1763 included 140 pictures by Wilson, Gainsborough, Hayman, and others, and Reynolds's portraits of the martial Earl of Rothes, sword in hand, on a battle-field; the Ladies Montagu, daughters of the Earl of Cardigan; a Gentleman; and pretty Nelly O'Brien. Other pictures

of this year represent the Princess Augusta, who married the Prince of Brunswick ; Lord Bute, the unpopular premier ; and the lovely Lady Bolingbroke, whose eyes were portrayed, by her husband's order, with " something of Nelly O'Brien " in the.n. This was the year in which Lord Bute's ministry fell ; Wilkes was imprisoned in the Tower ; and Boswell was introduced to Dr. Johnson. About this time the young miniature-painter, Ozias Humphrey, of Devonshire, came up to London, and was patronized by Sir Joshua with singular courtesy and encouragement.

In 1764 Reynolds raised his prices to 30 guineas for a head, 70 for a half-length, and 150 for a full-length, one-half of which was required at the first sitting. There were about 140 sitters this year, including the Dukes of Bolton, Marlborough, and Leeds ; the Duchesses of Hamilton, Ancaster, Grafton, Manchester, Marlborough, and Richmond ; Lords Holland, Westmoreland, Shelburne, Digby, Arundel, Warwick, Halifax, Lenox, Dudley, Granby, Carmarthen, Fitzwilliam, Winterton, Ossulstone, and Cardross (the patron of Burns) ; and Ladies Stanhope, Lesly, Pembroke, Shaftesbury, Willoughby, Guildford, Penn, Rothes, Fife, Tyrconnel, Mur-

ray, Fitzwilliam, Sandes, Pomfret, Bolingbroke, Waldegrave, Winterton, and Coventry; the Archbishops of York and Canterbury, and the Bishop of Clonfort; Mrs. Collyear, sister-in-law of Goldsmith's "Jessamy Bride;" Lord Chief Justice Pratt; Gen. Keppel and Admiral Keppel, the heroes of Havana; Sir William Gage; George Grenville; Gov. Boone, of South Carolina; the Count of La Lippe Buckebourg, commander of the troops sent to Portugal; Sir G. Macartney, afterwards Minister to Russia and China; Mrs. Horneck, Goldsmith's "Little Comedy;" and Charles James Fox. To the Exhibition he contributed portraits of Lady Bunbury and the Dowager Countess of Waldegrave, the latter of which was a noble work, showing the fair frequenter of the studio in the deep mourning of her early widowhood.

Reynolds was much sought by the society of this period, and was frequently summoned to the entertainments of his noble patrons, as well as to those of Government officials, literary men, and stage favorites. He often dined at the Club, and at the home of his old Devonshire friends, Lord Edgcumbe and the Keppels. Among other engagements of this character during the year 1764, were

those with Lord Ligonier, Horace Walpole, Laurence Sterne, Edmund Burke, the outlawed Wilkes, and Dr. Adam Smith (of "The Wealth of Nations"). In July, Reynolds made a visit of nearly three weeks at Blenheim Palace, while he painted the portraits of the young Duke and Duchess of Marlborough.

During this period of fiery politics, when the House of Commons often remained in session all night, Reynolds's studio was a neutral ground, where the leaders of the Court party and the Opposition often met, and exchanged *bon-mots*. The artist's painting-chair received alike the grave Archbishops of York and Canterbury, or Kitty Fisher and Nelly O'Brien; the Chief Justice of England, or the arch and saucy actress Mrs. Abington.

During the year British art suffered a great loss in the death of William Hogarth. His house was opposite Reynolds's, on Leicester Square; but the two great painters had very little communication with each other, and held contrary views on most topics. The one ranked the other below the now-forgotten portrait-painter Cotes; and Reynolds failed to appreciate his neighbor's gifts, and lamented that he did not know his true limitations.

The two were thoroughly unlike, both as men and as artists : Hogarth being dogmatic and exclusive, and preaching the study of Nature ; while Reynolds was affable and social, and urged the study of the great masters.

The Literary Club was formed in 1764, by Reynolds and Johnson, and met on Monday evenings, at the Turk's Head. The number of members was limited to nine, of whom were Reynolds, Johnson, Burke, and Goldsmith ; and its original purpose was to give Johnson a fitting and appreciative audience for his wise and witty talks. When Reynolds was convalescent from his illness, in August, Dr. Johnson wrote him from Northamptonshire, " If the amusement of my company can exhilarate the languor of a slow recovery, I will not delay a day to come to you ; for I know not how I can so effectually promote my own pleasure as by pleasing you ; in whom, if I should lose you, I should lose almost the only man whom I call a friend."

Nearly one hundred sitters were received in 1765, among whom were the Duchesses of Ancaster, Richmond, Marlborough, and Douglas ; Lords Kilbrazil, Bruce, Dunmore (afterwards Governor of Virginia), Herbert, Arundel, Hardwick, Irwin, Albe-

marle, Pembroke, Carysfort, Halifax, Eglintoun, North, Tavistock, and Camden; Ladies Waldegrave, Hodges, Coventry, Bunbury, Bolingbroke, Boynton, Stanhope, Lee, Beauclerc, Dundas, Fife, Warden, Broughton, and Arundel; Chief Justice Pratt; the two archbishops; Sir Geoffrey Amherst, the conqueror of Canada; Mr. Greville; and Mr. Angerstein. To the Exhibition of this year, Gainsborough, Wilson, and the American West, contributed many fine works; and Reynolds was represented by an anonymous female portrait and a brilliant picture of Lady Sarah Bunbury, attended by Lady Strangways, offering a libation to the Graces. Mrs. Piozzi says, "She never *did* sacrifice to the Graces: her face was gloriously handsome, but she used to play cricket and eat beefsteaks on the Steyne at Brighton."

During the year the pleasant-faced artist often looked in at the dinner-parties of the Hornecks, Horace Walpole, and John Wilkes; Lords Tyrconnel and Egremont; David Garrick; Penny, the painter; Chambers, the architect; the Bishop of Bristol; Owen Cambridge, the brilliant journalist; Hawkins, the pompous "unclubbable;" Fitzherbert, Burke's friend; and Dr. Markham. He kept

up his visits at the Club, and was present at the festival of the Sons of the Clergy, though he continued to paint and to attend feasts on Sunday. Giuseppe Marchi, the Roman artist, was still in his studio, and received a salary of £100 a year.

At this period Townshend and Barré were fighting in Parliament over the American taxes, and Burke was already an influence in the Cabinet. He had introduced to his artist-companion's friendship and advice young James Barry, the son of a sea-captain of Cork, and afterwards one of Britain's foremost masters. Oliver Goldsmith was in better circumstances now than of old, and removed from his shabby chambers to the Temple, where he dined with Reynolds in July. Dr. Johnson's edition of Shakespeare was still unfinished; and his friends endeavored to hasten its completion by entangling him in a wager, while Reynolds aided the slow-moving author by contributing numerous notes to the work. Many of his evenings which were not devoted to company were given to meditation and writing, and his voluminous literary remains are full of interest.

Among the sitters for the year 1766, were the Dukes of Portland and Devonshire; the Duchesses

of Richmond and Manchester ; Lords Arundel, Camden, Tavistock, Downe, Barrymore, Coventry, Dudley, Hardwick, Bruce, Halifax, Shelburne, Granby, Herbert, Lisburne, and Rockingham ; Ladies Arundel, Waldegrave, Rothes, Fox, Downe, Spencer, Egremont, and Tavistock ; Warren Hastings, famous in East-Indian history ; Colonel Barré, a veteran of the Canadian wars, and afterwards the champion of America ; Gen. Burgoyne, who lost an army in the war with the United States ; Kitty Fisher and Nelly O'Brien ; Mr. Craunch, who had first advised the young boy Joshua Reynolds to study art ; Oliver Goldsmith ; Mrs. Abington, the popular actress ; and Edmund Burke.

The Exhibition of 1766 contained works by Gainsborough, Hudson, Cotes, and Pine, and by Copley from "Boston, New England ;" while its chief attraction was found in five paintings by West, the Pennsylvanian. Reynolds's pupils, Barron, Berridge, Parry (the son of a blind Welsh harper), and Marchi, also sent pictures ; and the master himself was represented by portraits of Mrs. Hale as Euphrosyne, Sir Geoffrey Amherst, the Marquis of Granby, and Mr. Paine. That of Amherst is a powerful work, wherein the conqueror of Canada

appears in armor, bending over a campaign map. Granby's portrait shows a bluff and kindly face, with a bright cuirass over the breast, and his arm thrown over his horse. This was painted for Marshal de Broglie, whose army was defeated at Kirckdenckirk mainly by the heroism of Granby's British cavalry. Another noble portrait was that of Zachariah Mudge, a venerable Devonshire divine, whom Johnson characterized as "equally eminent for his virtues and abilities," and Burke as "a learned and venerable old man." Reynolds called him "the wisest man he had ever met with in his life," and was permanently and profoundly influenced by his broad philosophical thought. Chantrey afterwards carved a relief in marble from this grand picture, and praised the accuracy of its shadows.

The gallant Rockingham ministry, which repealed the American Stamp Act, was now in power, and no less than eight of its leaders were painted by the master. Edmund Burke made his maiden speech at this time, and carried Parliament by storm with his eloquence and audacity. The artist visited most frequently the houses where the young Irish orator was loved and welcomed. Oliver Goldsmith published "The Vicar of Wakefield"

this year, and spent a part of its slender pecuniary reward in several dinners with Reynolds. Barré and Wilkes, the defenders of American liberties, were intimate with Reynolds at the same time, and had their portraits painted,—the former a dark, robust, and soldierly man, and an audacious and impassioned orator; the latter a thin-lipped and wary-eyed champion of popular rights, an outlaw for political offences, yet hiding in and about London. Another frequent visitor at the studio was Angelica Kauffman, the pretty and graceful Swiss artist, whose pictures were meeting with marked success, though in themselves often feeble. She was then a great coquette, and “Once she professed to be enamoured of Nathaniel Dance; to the next visitor she would disclose the great secret that she was dying for Sir Joshua Reynolds.” The master painted her portrait twice, and she painted his once. One of the painter’s saddest works was his portrait of the ill-starred Princess Caroline Matilda, the King’s youngest sister, who was about to be married to the King of Denmark. He reported that the unhappy lady was in tears almost all the time she was sitting.

Mr. and Mrs. Thrale, the intimate friends and

kind comforters of Dr. Johnson, enjoyed the honor of Reynolds's company several times this year. The master also dined frequently with Burke, Fitzherbert, and Dr. Markham; the Duke of Marlborough, the Earl of Hillsborough, and the Marquis of Granby; the sparkling and vivacious Mrs. Cholmondeley and Mrs. Clive; Hayman and West, the artists; Sir John Fielding, the novelist's half-brother; Dr. Percy, the compiler of the "*Reliques*;" Johnson and Goldsmith; and many other famous literati and men of the world. He was also admitted to the *Dilettanti*, on Lord Charlemont's proposal, and was present at their jovial Sunday dinner.

The chief patrons of the studio in 1767 were the Dukes of Buccleuch and Devonshire; the Duchesses of Marlborough, Manchester, and Richmond; Lords Pembroke, Arundel, Ossory, Downe, Malden Villars, Herbert, and Carlisle; Ladies Arundel, Tavistock, Penn, Capel, Wray, Broughton, and Amherst; the Primate of Ireland, the Lord Chancellor, the Speaker of the House, Count La Lippe; Mrs Abington, and Nelly O'Brien. Other notable sitters were David Garrick and Edmund Burke, and several of the sturdy rural Whigs, Sir Roger Mostyn, Sir Walter Blackett, and Sir Thomas Acland.

Charles Townshend, who was urging the taxation of America and laughing at her complaints, was another ; and so were the hostile Parliamentarians, Lords Cavendish and Temple.

Reynolds paid occasional visits to Ramsay the court-painter, Nelly O'Brien, Langton, and the Hornecks. Frequent Sunday dinners were taken at Owen Cambridge's villa at Twickenham, a favorite resort of his friends, and near which the artist had resolved to purchase a villa of his own. The latter part of August was spent by Reynolds at Easton Lodge, the seat of Lord Maynard, an aged *bon vivant* and amateur painter. The Exhibition of this year contained pictures by West, Copley, Wilson, and Gainsborough, but none from Reynolds, who was probably disgusted with the quarrels of the hostile factions in the Society of Artists.

The master was not satisfied with his literary and political associates alone, but belonged also to the Thursday-night Club, meeting at the Star and Garter, and composed of the men of wit and pleasure about town, who drank hard and played high. Here he was noted for bad whist-playing, and a ceremonious politeness which was quite out of place. He also visited the Crown and Anchor, for the

meetings of the Whig Club. Twice he was summoned to the Royal Palace, probably to paint Count La Lippe's portrait.

Barry wrote to Burke from Rome : " I shall with a heartfelt satisfaction say that Reynolds and our people at home possess, with a few exceptions, all that exists of sound art in Europe." Later, Burke wrote to Barry : " As to Reynolds, he is perfectly well, and still keeps that superiority over the rest, which he always had from his genius, sense, and morals."

Among the sitters for 1768 were the Dukes of Buccleuch and Grafton ; the Duchesses of Ancaster, Douglas, Manchester, and Marlborough ; Lords Pembroke, Malden, Mandeville, Eglintoun, and Rockingham ; Ladies Delawar, Arundel, Fox, Williams, and Carpenter ; Sirs Geoffrey Amherst, Napier, Maynard, Yonge, and Acland ; the Solicitor-General ; Warren Hastings ; Mrs. Abington ; and Mrs. Crewe. The Lady Broughton was one of his noblest portraits, full of grace and grandeur, magnificently draped, and perfect in chiaroscuro. The only picture which he sent to the Exhibition was a full-length of Miss Cholmondeley, a sweet little girl, carrying a dog over a brook. During the

year Angelica Kauffman made a vigorous and careful portrait of the master, in every-day costume, sitting at a table, with his books around him. More than a score of likenesses of Sir Joshua, by his own hand, are now preserved in England.

The Royal Academy was founded this year, chiefly by the exertions of West and Chambers; and Reynolds, after much solicitation, joined the new movement, having long before withdrawn himself from the ceaseless dissensions of the Society of Artists. The King co-operated heartily with the nascent organization; and when Reynolds was chosen as its first President, he bestowed the honor of knighthood upon him. Burke said that his name seemed to have been made for its knightly prefix. The thirty-four Academicians were all residents of England, and included Reynolds, Newton, Penny, Hunter, Hayman, Wale, Burch, Chamberlin, Cotton, Cosway, Wilton, the Sandbys, and other Englishmen; Hone and Barrett, Irishmen; Wilson, a Welshman; West, an American; Moser and Angelica Kauffman, from Switzerland; Serres, from France; Chambers, from Sweden; and four Italians. Thus was founded the Royal Academy, in which most of the later British artists have been

educated, under the care and instruction of the foremost masters of their time and country, — men like Banks, Flaxman, Fuseli, Lawrence, Turner, Wilkie, Constable, and Chantrey. The President gave great attention to its exhibitions and the hanging of the pictures; and founded the famous Academy dinners, which became the most remarkable assemblages of men of rank and genius in Great Britain.

Sir Joshua secured the King's permission to add several honorary members to the new society, and chose Dr. Francklin of Cambridge as Chaplain, Dr. Johnson as Professor of Ancient Literature, Oliver Goldsmith as Professor of Ancient History, and Richard Dalton as Librarian. The art-schools were established in Pall Mall, and equipped with a library, a collection of prints, and a large number of casts. West, Wilson, and Hayman were among the nine artists chosen to supervise the works of the students; and Dr. Francklin, in his salutatory ode, —

“Sees new Palladios grace the historic page,
And British Raffaelles charm a future age.”

A considerable part of the autumn was spent in a trip to Paris, in company with the joyous Richard

Burke, whom Goldsmith has immortalized in verse. They crossed from Dover to Calais, and thence drove in to Paris by way of Amiens and Ecouen, visiting the palace of the Prince Condé and the Cathedral of St. Denis. The diary at Paris mentions visits to the Palais Royal, the Italian Opera, the Luxembourg, the Hotel des Invalides, the Sorbonne, St. Sulpice, and numerous private picture-galleries. Sir Joshua also made suburban excursions to Versailles, Choisy-le-Roi, St. Cloud, Meudon, and Sèvres ; and devoted his evenings to the theatres and dinners with prominent persons, or to visiting the Flint family, with whom his sister Frances was then sojourning.

Reynolds dined with Goldsmith the day after his return, and often afterwards, in the new rooms in Brick Court, on which the Doctor had lavished all the proceeds of his comedy. He also often visited the Thrales and Langton, the Nesbitts and Bunbursys, Colman, Mrs. Clive, and Drs. Baker, Barnard, and Percy. With Goldsmith he went to the Shilling Rubber Club at the Devil Tavern, where rare Ben Jonson had been wont to spend his evenings. Several dinners with Burke are also recorded ; and the young orator was then in debt

to the artist, perhaps in connection with his recent purchases of the Beaconsfield and Gregories estates. The master also visited Wilkes, the unterrified, who had just defeated the King, Commons, and Courts. In March he dined with Laurence Sterne, whose "Sentimental Journey" was then the admiration of England. A fortnight later, when a footman was sent from a dinner-party composed of Hume, Garrick, and four peers, to ask after Sterne's health, he found him in his rooms over the Silk-bag Shop, with no one but a hired nurse near, "just a-dying. In ten minutes, 'Now it is come,' he said; put up his hand as if to stop a blow, and died in a minute." His laurels were yet green; but the only person who followed the remains to the grave was his publisher; and soon afterwards body-snatchers

- dug up the corpse, and sold it to the dissecters.

CHAPTER IV.

Early Discourses. — Oliver Goldsmith. — Favorite Models. — Barry, West, and Northcote. — The Clubs. — The Blue-Stockings.

SIR JOSHUA's first Discourse was introductory, and abounded in generalizations, being in some sense a plea for the intellectual claims of art, and characterizing the Academy as the future repository of masterpieces, as well as a place for instruction. He recommended the enforcement of implicit obedience to the rules of art, in the case of pupils; and that they should be vigilantly guarded while emerging into practice, and taught that labor is the only price of solid fame. The lecture was poorly delivered, Sir Joshua's voice being very indistinct, whether on account of his horror of affectation and over-emphasis, his deafness, or (as Sir M. A. Shee thought) because of his mutilated lip, injured at Minorca.

Later in the season Baretti, a studious Italian gentleman, was assailed by bullies, in the Hay-

market, and killed one of them in self-defence. He surrendered to the magistrates ; and Goldsmith hastened to offer him his purse, while Reynolds, Johnson, Goldsmith, Garrick, and Burke attended the sessions, to give evidence to Baretti's good character. Reynolds, Burke, Garrick, and Fitzherbert went bail for him ; and Johnson and Burke visited him in his cell, when, placing their hands in his, he said, "What can *he* fear that holds two such hands as I do?" After his acquittal, Sir Joshua painted his portrait, and had him appointed foreign secretary to the Royal Academy.

At the distribution of the Academy prizes, Reynolds delivered his second Discourse, directing the students in their courses of study by the fruits of his own experience. The true student's life contains the three epochs of acquiring the language and rudiments of art ; amassing ideas, and contemplating the achievements of art ; and measuring his own capabilities, and learning to discriminate incompatible perfections. "Invention," the master says, "is little but new combination." He condemns finished copying, except of modes of conception ; recommends that studies should be painted, instead of drawn ; and warns his hearers

to beware of trusting to their own genius alone. He holds up Lodovico Caracci as the best master in style, according to the then prevalent taste.

Reynolds also incorporated much valuable advice in a long letter to Barry, the young Irish painter at Rome, urging him to neglect all else in favor of a close study of the splendid works of art in that city, and particularly the frescos in the Sistine Chapel. "Whoever has great views, I would recommend to him, whilst at Rome, rather to live on bread and water than lose those advantages which he can never hope to enjoy a second time, and which he will find only in the Vatican."

The first Exhibition of the Royal Academy occurred in 1769; and Gainsborough, West, Hone, and Angelica Kauffman were among the painters represented. Sir Joshua contributed portraits of the Duchess of Manchester as Venus, Mrs. Blake as Juno, Miss Morris as Hope, and Mrs. Bouverie and Mrs. Crewe. The last named, the lovely daughter of Fulke Greville, was one of the leading Whig patriotesses, and a firm friend of Reynolds, Burke, Fox, and Sheridan. The master painted her again, as Psyche and as St. Genevieve; and all three of the portraits are still at Crewe Hall.

During this year Sir Joshua made portraits of the Duke of Dorset and the Duchess of Douglas; Lords Carlisle, Spencer, and Hardwick; Ladies Ancram, Molyneux, Norcliffe, Carpenter, Gideon, Fox, Broughton, Kerry, Somerset, Delawar, Innis, and Cornwallis; Drs. Samuel Johnson, and Oliver Goldsmith; and the artist himself.

Numerous dinners were given to the great artist by Goldsmith, Wilkes, Percy, Cambridge, the Burkes and Nugents; Lords Charlemont, Spencer, and Ossory; Bickerstaffe, the dramatist; the Master of Trinity; Dr. Hawkesworth; the Duke of Grafton; and Dr. Francklin. He also dined often with Hudson, Ramsay, Hone, Hayman, and other artists; took dancing-lessons, and frequented the Richmond Assemblies; and made several visits to the brilliant and fashionable Vauxhall Gardens. In October Reynolds participated in the celebrated dinner at Boswell's, with Dr. Johnson, Goldsmith, and Garrick. Boswell was enthusiastic over the Corsican hero Paoli, who was then in London, and had been presented to the King; and not only that, but also to Dr. Johnson, Boswell acting as interpreter, and feeling, as he said, like "an isthmus that joins two great continents."

The sitters for 1770 were fewer in number, and included King George III.; the Dukes of Buccleuch and Gloucester; Lords Spencer, Romney, Abingdon and Westmoreland; Ladies Barrymore, Thanet, Tyrrell, Molyneux, Carlisle (a rich and famous work), Ossory, Norcliffe, Melbourne, and Waldegrave; Mrs. Crewe; and the Lady Mayoress. In these turbulent days but few politicians found time to visit the studio, and most of the sitters were women and children.

About this time Reynolds borrowed a picture by Rembrandt, which he retained for several years, and attributed to it a great influence on his manner. He had already drawn much from Van Dyck, as well as from Correggio and Michael Angelo.

The Exhibition of 1770 was enriched by paintings from the studios of Gainsborough and Wilson; and eight portraits by Sir Joshua, showing Lord Sidney and Col. Acland as archers, Mrs. Bouverie, Miss Price, Lady Cornwallis, the Children in the Wood, Jonnson, Goldsmith, and Colman. The portrait of Goldsmith is one of the tenderest of paintings, showing the author of "The Vicar of Wakefield," as the patient, undervalued, benevolent, and sorely-tried scholar, and not the *Golden* of Bos-

well and Burke, "the ugliest of men" of Miss Reynolds. Leslie calls this the most pathetic picture Reynolds ever painted. About this time Goldsmith had published his poem of "The Deserted Village," which he dedicated to Sir Joshua in language of sincere affection and tenderness, closing with the words: "The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you." The painter's heart must have been deeply touched by the poet's reminiscences of the sweet rural village, so like his own Devonshire home. Reynolds always appreciated the beautiful genius of the author, half-hidden as it was by awkwardness and childish vanity, and at this time was with him more than with any one else, at dinner-parties, at Vauxhall and Ranelagh, at the Globe and the Devil Taverns, —the poet in odd and brilliant costumes and his companion in sober black. The two friends had arranged to spend the autumn together in Devonshire, but Goldsmith was led into France with the Horneck family. Nevertheless he corresponded with Sir Joshua from the Continent, sending him artless and gossiping letters, and hoping soon to enjoy once more his "kindly and social humor."

Sir Joshua was accustomed to pick up every picturesque beggar whom he met, and send him to the studio, to paint from in the intervals between his appointments. Oftentimes one of these frowsy models would be hurried out of the great chair just in time for a stately duchess or peer to occupy the place. Northcote, working in the next room, frequently heard the voice of some beggar-child, "Sir, — sir, — I'm tired," often and again, as it posed in the studio. Once a subject of this kind fell asleep there, in such a beautiful attitude that the artist quietly took a fresh canvas, and sketched the little slumberer as it lay; and when it changed position during the repose, he reproduced it again in the same picture. The result was the beautiful composition of "The Babes in the Wood." His favorite boy-model was a lad of about fourteen, an orphan, who had been left with several brothers and sisters, and had taught them to earn a living by making cabbage-nets. He was not handsome, but had clear and eloquent eyes and an expression of force and good sense. Another favorite subject was the aged Irishman White, once a street-paver and then a beggar, whom Reynolds converted into a popular professional model.

About this time the master built a comfortable and commodious villa, on the Terrace at Richmond Hill, next to the famous Star and Garter. He painted a pleasing picture of the view from this point, which included the Twickenham meadows, the placid Thames, and the blue Surrey hills. The new villa was the rendezvous of many choice parties of guests, during the next twenty years.

Reynolds made it one of the conditions of his Presidency, that he should paint portraits of the King and Queen; and on these works he was now engaged. In August he went to York, being absent from London a week, and visiting his many friends in the cathedral city. Later he made a journey into Devonshire, where he remained a month at Plympton, Saltram, Mount Edgcumbe, and Plymouth; and devoted a part of his time to hunting, a new pastime for him. On the return he took Theophila Palmer, the young daughter of his widowed sister, who remained in the artist's house for eleven years, embellishing his table with her beauty and pleasing manners. She also sat for many of his fancy subjects, wherein her arch expression is easily recognized.

The master's numerous acquaintances in the Graf-

ton administration were now ousted in favor of Lord North's ministry; and the terrible pen of Junius had been boldly turned against the majesty of the throne. Johnson and Burke had thrown themselves into the heat of the contest; but Sir Joshua kept on in his harmless gallantry at the tea-tables of the Cholmondeleys and Hornecks. His third Discourse before the Royal Academy was delivered in December, and was an eulogy of the grand style, deprecating the mere copying of nature, and protesting against the undue exaltation of trivial details.

Among the sitters in the year 1771 were the Duke of Buccleuch; Lords Ossory, Trevor, and Irwin; and Ladies Ancram, Melbourne, Ligonier, Thanet, Acland, Strangways, Carlisle, Barrymore, Lisburne, and Anderson. The evident decrease in the number of Sir Joshua's patrons was due to the vehement political passions of the time; the rise of the young Westmorelander, Romney, as a rival; and, as Barry suggested, the master's own desire to withdraw much of his time from portraiture, in favor of imaginative designs. Noble pictures of this year were those of the two celebrated actresses Mrs. Abington and Mrs. Baddeley, the former famous as a pretty woman and a wit, and the latter

a melting-eyed and rosy-lipped beauty. Another portrait was made of Lady Waldegrave, who had been married secretly to the Duke of Gloucester five years before. The fair widow, Mrs. Horton, another of Reynolds's sitters, was described by Walpole as being "coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects;" and this year she became a Royal Duchess, having eloped to Calais with the Duke of Cumberland. Another sitter, of whose picture the master said, "It has more grace and dignity than any thing I have ever done, and it is the best colored," was Polly Kennedy, a famous Irish Phryne.

In January the Royal Academy met at Somerset House, in the part built by Inigo Jones and facing on the Thames. Sir Joshua was as regular as clockwork in his attendance at the lectures and the council-meetings, and usually spent several hours at the Academy each Monday, after a feast with Goldsmith or some other intimate. The first annual dinner was held on St. George's Day, when Johnson laughed at Goldsmith's praises of the new Rowley poems; and the suicide of Chatterton was announced. The six pictures exhibited by Rey-

nolds this year were 'Venus Chiding Cupid,' 'A Nymph and Bacchus,' Mrs. Abington as Miss Prue, a portrait of a Gentleman, an Old Man, and 'A Girl Reading.' The latter was a portrait of the artist's niece, Theophila Palmer, aged fourteen, who was greatly offended because of the title, saying, "I should think they might have put 'A Young Lady.'"

At this time Barry had returned from Rome, where he had been supported for five years by the Burkes, worshipping ideal and antique art, and dreading to settle down to a practical and prosy British life. He had followed Sir Joshua's teachings and doctrines courageously and steadily, scorning the old Dutch and Flemish masters, as well as the proprieties and decencies of life, fervid, savage, and uncontrollable in all his manners. His long-studied picture of 'Adam and Eve' was in the Exhibition of 1771, but was coldly received. West's 'Death of Wolfe at Quebec' was the most remarkable work in the Exhibition, and marked an epoch in British art. Great consternation filled the studios when West announced his intention to paint the scene literally; and Reynolds and the Archbishop of York called on him to dissuade him

from such a perilous experiment, earnestly advising the introduction of classic costumes in place of the British military uniforms. But West rejoined that the battle took place in a locality which the Greeks and Romans never heard of, and that in 1759 no warriors wearing such costumes were in existence. When the picture was done, Reynolds studied it long and attentively, and then acknowledged that "West has conquered."

The fourth Discourse was delivered before the Royal Academy in December, and demonstrated that generalism ennobles art, while particularity debases it, exalting the French school of Le Sueur and Poussin above the Venetian school, and assailing the meanness of the types of the Dutch masters. The grand style should be attained by sinking individual details and local circumstances, and seeking after a sort of abstract majesty of ideal.

During the year Sir Joshua accepted as a pupil James Northcote, who had walked in the month of May from Plymouth to London to enter the study of the arts. He was cordially received by Reynolds, and afterwards became a successful painter and the best biographer of his master. Northcote wrote joyfully to a friend, eulogizing Reynolds's

collection of pictures, whose quantity "is innumerable, some of them by the most famous masters, and fine beyond imagination. His house is to me a perfect paradise. All the family behave with great good-nature to me, and particularly Sir Joshua's two pupils." The young disciple saw his teacher but seldom, and was amazed to learn that he always painted in a room distant from his pupils, and kept his processes secret. Before nine o'clock in the morning the youth would earn money enough for his support, and then would spend the day until nightfall in copying at Sir Joshua's. Afterwards the master took Northcote to his own house to live, working as an assistant and a drapery-painter; and he remained there for five years, though he complained afterwards that his master was a very bad teacher in art, and that his instruction was of but little value. He reported that Sir Joshua never wrote to his sister Frances, and but seldom conversed with her, though she held the management of the household. Northcote's room was a small one, next to the studio, containing many rejected portraits and old paintings, with a number of large casts from the antique, arranged on high shelves.

Sir Joshua rarely recorded the names of the

guests at his frequent impromptu and uncereemonious dinner-parties, where a dozen or a score were invited to a table prepared for half the number, and met with an invariable deficiency of table-ware, while every one scrambled for himself, and roared lustily to the awkward servants. Amid this animated bustle the host kept perfect composure, listening with the help of his ear-trumpet to all that was said, never minding what was eaten or drunk, and leaving every one at liberty to seek his own pleasure. The feasts took place at five o'clock, and included peers, bishops, statesmen, literati, actors, and followers of all the liberal arts. Courtenay, M. P. from Tamworth, was frequently present at these tumultuous symposia, and says, "His friends and intimate acquaintances will ever love his memory, and will long regret those social hours, and the cheerfulness of that irregular convivial table, which no one has attempted to revive or imitate, or was indeed qualified to supply."

The kindliness and equanimity of Reynolds are remarkably indicated by his unbroken peace with the whimsical and hot-tempered literati of the Club, who were continually quarrelling with each other, and calling him in as peacemaker. The genial

artist took refuge from the tumults of the times in clubs, of which he was passionately fond, belonging to that which met at the Turk's Head, on Mondays; the Devonshire, on Thursdays; the Thursday-Night, at the Star and Garter; the Dilettanti, on alternate Sundays; and the Eumelian, at the Blenheim Tavern. He also frequented the Ladies' Club, an epicene organization meeting at Almack's, where late hours and high play were the rules, and Fox and Gibbon spent their leisure hours. Here Lord Stavordale lost over \$60,000 in one evening, and recovered it with a single hand, saying, "Now, if I had been playing *deep*, I might have won millions." Reynolds, Johnson, and Goldsmith were frequent visitors to Mrs. Comely's famous masquerades, at Vauxhall, and at the new Pantheon, "the wonder of the age."

Walpole thought at this time that he could give Reynolds "such lights as would raise him prodigiously," by showing him a new set of engravings from Masaccio, a precursor of Raphael; being unaware that the master had studied and admired the original paintings at Florence. In August Sir Joshua went to Paris, and remained nearly four weeks; so that he was unable to accept an invita-

tion to Lincolnshire, sent by Bennet Langton, who had lately married the widowed Countess of Rothes, and wished Johnson and Goldsmith also to enjoy his rural hospitality. Goldsmith was then at a farmhouse at Hyde, working hard on his new comedy, reading in bed till late, and putting out the candle by flinging his slipper at it, coming home sometimes and leaving his shoes stuck in the mud, and otherwise astonishing good farmer Selby with his eccentricities. Johnson, Reynolds, and Sir William Chambers made him frequent visits. In July Sir Joshua was summoned to Windsor, and was present at the installation of the Knights of the Garter. In the crowd gathered on this brilliant occasion, he had his laced hat and gold watch stolen.

The works of Reynolds for 1772 included portraits of Lord Graham ; Ladies Scott, Carlisle, Spencer, Pembroke, Lisburn, and Broughton ; Mrs. Abington and Mrs. Baddeley ; Dr. Johnson ; the Primate of England ; and Macpherson (the author of "Ossian"). Another of his sitters was Joseph Banks, the ardent young naturalist, who had just returned from Captain Cook's three-years' circumnavigation of the globe, and was now preparing for

a voyage to Iceland. Reynolds was a frequent visitor to the British Museum while Banks was arranging his curiosities; and filled his note-books with facts gathered from the fearless traveller's conversation, and his mind with a thorough understanding of the man, so that he was enabled to make a powerful and speaking portrait. Dr. Hawkesworth, who sat to Reynolds this year, prepared for the press the account of Cook's voyage, for doing which he received the immense sum of £6,000, and was so elated that he died of joy. Another sitter was the pretty Miss Meyer, a fellow-artist's daughter, who was painted as Hebe. Mr. and Mrs. Garrick were represented in their garden at Hampton, his face full of vivacity and vigor, hers handsome and kindly, though no longer that of the lovely and bewitching Eva. Northcote heard the great actor tell the painter, speaking of Cumberland, "He hates you, Sir Joshua, because you do not admire his Correggio."—"What Correggio?" asked the amazed artist. "Why, his Correggio," replied Garrick, "is Romney." He also heard Mrs. Garrick, in one of her sittings, complain of Foote's bitter abuse of her husband, when Sir Joshua told her that "This need not give her pain,

as it clearly proved Foote her husband's inferior : it is always the smaller man who envies and abuses."

Some charming old acquaintances visited the studio this year. Lady Betty Montagu had sat to Reynolds while a beautiful maiden ; but now came as the Duchess of Buccleuch, with her child. Another, whom he had portrayed at the age of seven, was now his sitter as Lady Harriet Acland, the wife of a promising Devonshire officer. Other patrons from the home county were the ugly and black-browed Dunning, afterwards Lord Ashburton ; Mrs. Buller, an eccentric traveller in remote countries ; and the lovely and popular Mrs. Crewe, whom he had painted twelve years before as Psyche, and now represented in one of his noblest and most pathetic works as St. Genevieve, draped in white, and surrounded by sheep, in a charming landscape. Two other and strangely incongruous sitters were the Royal Duke of Cumberland, always awkward and ungainly, and now bewildered under the ban of the Court ; and the fascinating widow Horton, who had snared him into the marriage which brought him so much trouble. Mrs. Yates, one of the noblest tragedians of her day, also had a portrait painted ; and always kept her mind on the same subjects

during the sittings, so as to avoid changes of expression.

The Exhibition of 1772 contained 324 pictures, including ten landscapes by Gainsborough, five historical works by Benjamin West, and Sir Joshua's six paintings. The latter were portraits of Dr. Robertson, the historian; Hickey, the jovial friend of Goldsmith and Burke; Miss Meyer and Mrs. Crewe; Mrs. Quarrington, as St. Agnes; and old White, the model, as a captain of banditti. The fifth Discourse in parts contradicted the first and fourth of the series, warning students against uniting contrary excellences; recommending each to try what he can and cannot do, and then to choose some particular department in which to excel; bidding him beware of whom he imitates, and whom he attempts to please; and making an elaborate comparison of Raphael and Michael Angelo.

In September Sir Joshua was made an alderman of Plympton, a very humble municipal honor, but gladly received by the artist as a mark of honor in the home of his boyhood. His sister, Mrs. Johnson, now received a token of gratitude for her early sacrifices in his behalf, as he proposed that her son Samuel should be taught art in the Leices-

ter-square studio, and live in the family. But Mrs. Johnson was a religious woman, and had often protested against her brother's painting on Sundays ; so it was natural that she should fear to expose her son to the combined temptations of London and an irreligious household. She declined the offer, and Samuel afterwards entered the Church.

Reynolds appeared at the drawing-room on the Queen's birthday ; and attended the King when he visited the Academy Exhibition. In June he was present at Westminster Abbey, when the new Knights of the Bath were installed in Henry VII.'s chapel. Burke was now fighting in Parliament on the East-India Company's affairs ; and Sir Joshua, a large proprietor of East-India stock, was a close observer of the contest, and advised the orator to decline his proffered appointment to supervise the company's dealings. Much of the summer was spent by Reynolds at Streatham, the home of the Thrales, for whose gallery he was painting several pictures. At this time, also, Sir Joshua made his appearance at the gatherings of the Blue-Stockings, a group of distinguished and cultured Englishwomen who successfully attempted to rival the brilliant gatherings of the French court-ladies of an earlier

epoch. Their name arose, according to some, from one of them inviting Stillingfleet, and stopping his excuses about dress by, "Pooh, pooh! come in your blue stockings;" or, as others say, because Madame de Polignac appeared at one of their meetings in blue silk stockings, then the fashion in Paris. Mrs. Montague was their head, and was a grave and stately lady, as ambitious in diamonds and dinners as in books and conversations. She was the friend of Reynolds, Johnson, Beattie, Garrick, Mrs. Chapone, Hannah More, and other literati, with whom she carried on a voluminous correspondence in the "high Johnsonese" language, holding herself as the Queen of the Blues and the chief Muse of a new British Parnassus.

CHAPTER V.

Pictures of Children. — Beattie. — Gainsborough. — Goldsmith. —
The American War. — Romney. — Northcote's Memories. —
The Johnsonians.

AMONG the patrons of 1773 were the Dukes of Cumberland, Buccleuch, Grafton, and Rutland ; the Duchess of Cumberland ; Lords Graham, Romney, Cathcart, Sandys, Runeham, Carysfort, Bellamont, Bute, and Ferrers ; the Bishop of Bristol ; and the Dean of Derry. Lady Cockburn was portrayed as Cornelia, in the ripeness of her matronly beauty, playing with her three children, — a charming and richly-colored group which was hailed by the Academicians with loud applause. Another picture of this date is a half-length of the fair Swiss artist, Angelica Kauffman, with whom it has been believed that the master was in love. Miss Thackeray's novel of "Miss Angel" is founded upon this supposition, and numbers among its characters Sir Joshua, Dr. Johnson, and the valet who swindled Angelica into a soon discarded marriage-bond.

In May the three beautiful Montgoinery sisters were painted as wreathing a term of Hymen with flowers, at the request of the affianced husband of one of them. Other beautiful women were seen at the studio, — the new Duchess of Cumberland, and the fascinating actresses Mrs. Abington and Mrs. Hartley. The Thrales' gallery at Streatham was increased this year by Sir Joshua's new pictures of Johnson, Goldsmith, Burke, Murphy, and Robert Chambers.

When the Exhibition was being prepared, Gainsborough and Dance had a quarrel with Reynolds, and refused to send pictures. He endeavored to make up for this secession by exhibiting twelve works of his own, including Mrs. Hartley and her child as 'A Nymph and Bacchus,' 'The Strawberry Girl,' and 'Count Ugolino and his Children in the Dungeon.' The latter was based on an impressive description by Dante, and was one of the most admirable of the great artist's compositions, illustrating with masterly power the story of the hapless family, sentenced by a tyrannical archbishop to lingering death. The Duke of Dorset paid 4,000 guineas for this picture.

'The Strawberry Girl' is one of the most charm-

ing of the numerous fancy subjects which were painted in 1773; and represents Offy Palmer as a sweet and innocent little maiden, creeping timidly along, and looking anxiously around with great black eyes. Sir Joshua always held that this was one of the half-dozen original things which he had done, and its great success led him to repeat it several times. Works of the same class are the Muscipula, holding up a mouse-trap; Robinetta, feeding her bird; the weeping Dorinda; and several lovely little shepherdesses. Hardly less successful was the master in portraying various phases of boy-life, — the sturdy little street-peddlers, the infant gypsies, shepherds, and cherubs. An ennobled type of this character is the exquisite portrait of Richard Edgcumbe, a dreamy-eyed boy of nine years, reclining on a bank.

No artist ever painted children so well as the childless Reynolds, who mastered all their varying expressions of tender and ingenuous simplicity. Even those illustrious masters, Rubens, Van Dyck, Velazquez, and Murillo, who were famous as painters of childhood, must yield the palm to their British rival. More than two hundred of his portraits of children have been engraved. Among the



choicest of these are the Master Bunbury, a sturdy and contented little urchin, sitting on a grassy bank ; Lord Morpeth, at ten years, a simple and earnest work ; Lord Burghersh, still in his infantile skirts, with a bright and sunny face ; Leicester Stanhope, lustily beating a drum ; and the sweet idyllic pictures in which Offy Palmer and her daughter are idealized. One of his favorite principles was, that all children are graceful in their gestures, by nature, and that the dancing-school is responsible for their distortion and perversion. Nowhere does his ideal infant appear in such natural hilarity, fearlessness, and brimming life, as on the glowing canvas of his 'Puck ;' nor does his fair ideal of demure and roguish childhood find a better example than the dainty 'Strawberry Girl,' which even Walpole called "charming."

In 1773 the Academicians arranged a plan for decorating St. Paul's Cathedral with paintings, which was favored by the King, the Archbishop of York, the Lord Mayor, and many others ; but the Bishop of London vetoed the scheme in these words : "Whilst I live, and have the power, I will never suffer the doors of the Metropolitan Church to be opened for the introduction of Popery."

During this year occurred the famous bout at Reynolds's house, when Garrick, Fox, and others were present, and Dr. Johnson and the Dean of Derry had such a sharp encounter. Afterwards the Dean good-humoredly forgave the belligerent philosopher, and thus addressed Reynolds : —

“ Dear Knight of Plympton, teach me how
To suffer, with unclouded brow
And smile serene as thine,
The jest uncouth, and truth severe ;
Like thee to turn my deafest ear,
And calmly drink my wine.

Thou say'st not only skill is gained,
But genius too may be attained
By studious invitation :
Thy temper mild, thy genius fine,
I'll study till I make them mine
By constant meditation.”

Dr. Johnson once said to Boswell, “ Sir Joshua Reynolds, sir, is the most invulnerable man I know ; the man with whom, if you should quarrel, you would find the most difficulty how to abuse.” He rarely lost a friend, except by death, and during this year his appointments were with the same

families and at the same clubs as for so many years before.

The second stage of Sir Joshua's life had now been reached, when he confined his studio labors between the hours of ten and four, and restricted his portraits to about sixty a year. He devoted more time to society, and to short visits to the country-seats of his friends and his own villa at Richmond. Boswell shows him frequently in company with Johnson, mildly sensible, and mitigating the severity of the pragmatic Doctor. In June he was present in Lord Edgcumbe's frigate *Ocean* at the royal review of the great fleet off Spithead, and visited Carisbrook Castle. Afterwards he went to Oxford, where he received the degree of D. C. L. at the same time as Dr. Beattie.

Reynolds shared in the general admiration for Beattie, and presented him with a portrait of himself, in doctor's robes, with his "Essay on Truth" under his arm, and attended by a figure of Truth driving away three demons, which some identify as Voltaire, Hume, and Gibbon. The poet was very grateful for the attentions of his new friend, and dined at the Richmond villa. He wrote: "This day I had a great deal of conversation with

Sir Joshua Reynolds on critical and philosophical subjects. I find him to be a man, not only of excellent taste in painting and poetry, but of an enlarged understanding and truly philosophical mind."

Sir Joshua was now elected mayor of Plympton, his native town; and assured the King, whom he met at Richmond, that "it was an honor which gave him more pleasure than any other he had ever received in his life," except his knighthood. This Plymptonian dignity was commemorated in a Latin inscription on the portrait of himself which Reynolds sent to the Grand-Ducal Gallery at Florence. His ambition was to be elected to Parliament from his native borough, as Sir Christopher Wren had been, so that the well-beloved Plympton could have been represented by the greatest architect and the greatest painter of England. He presented his portrait to the municipality, and it was hung between two of his earlier works.

During this year Miss Mary Palmer, Offy's eldest sister, became a member of the artist's family, in which she abode until Sir Joshua died, when she became his heiress. The Rev. Joseph Palmer was his favorite nephew; and he obtained for him the

Deanery of Cashel, the only instance in which he used his influence for the emolument of his family. The painter was not a flatterer nor a gossip, and rarely obtruded himself upon the society of his sitters, unless they drew him out. Burke told him how great his opportunities were for getting influence from powerful sitters, but he answered, "How could I presume to ask favors from those to whom I became known only by my obligations to them?" Indeed, he continually sacrificed his political interests by associating with members of the Opposition.

The Exhibition of 1774 contained pictures by West, Barry, Malton (Turner's first master), and Wilson (who sent a view of Niagara Falls). Reynolds contributed thirteen paintings, among which were portraits of the lovely Montgomery sisters, Dr. Beattie, Baretti, Bishop Newton, Lord Bellamont, the Duchess of Gloucester, the beautiful Mrs. Tollemache as Miranda, and the charming infant Princess Sophia, rolling on the ground, with her arms around the neck of her favorite dog. Sir Joshua's sixth Discourse before the Royal Academy was delivered in December, and recommended the study and imitation (not copying) of the works of preceding artists, in order that from them new

combinations might be formed. It was a plea for eclecticism in art, under the guise of catholicity of study, and indirectly justified certain reprehended practices of the lecturer himself.

In the Parliamentary combats this year over the Quebec Bill and the Massachusetts Regulation Bill, Burke was very active for American liberties, and Reynolds also worked outside for the same cause, while Dr. Johnson advocated the coercion of the colonies. Burke had his portrait painted by Sir Joshua; and again by his intractable Irish *protégé*, Barry, who had recently published a book in which he assailed Reynolds and other eminent artists and literati.

Gainsborough had now settled in London, and opened a studio in Schomberg House. Sir Joshua called on him, but the visit was not returned, and no communication passed between the great rivals for several years, though they admitted each other's excellence. "D—n him, how various he is!" exclaimed Gainsborough, while looking at the pictures of Reynolds; and the latter said of his competitor, "I cannot think how he produces his effects." Sir Joshua's landscape-backgrounds were of remarkable felicity, superior to Gainsborough's, and distin-

guished for their admirable portraiture of nature. His trees are especially noticeable for accuracy and vitality; and his clouds fulfilled high purposes of accessorial effect. The 'Conway Castle' is a faithful reproduction of the grand scenery near that fortress; and other noble landscapes by the master recall the manners of Rembrandt and Salvator Rosa. The allegation that Toms and other assistants painted Reynolds's landscapes has been effectually disproved.

Hannah More came to London, and was introduced into Sir Joshua's circle, this year. She was one of the five daughters of a provincial school-master, innocent, beautiful, enthusiastic, and highly cultured, "and carried the perilous reputation of a blue and a saint united." She was introduced to the leading literati of London, and spent much of her time at Reynolds's. Here she met Dr. Johnson, who came into the drawing-room with Sir Joshua's favorite macaw on his shoulder, and repeated her Morning Hymn.

Poor Goldsmith was now head over ears in debt, with broken health, and subject to moods of gusty passion or deep dejection. He was a frequent guest at the table of Sir Joshua, and also his com-

panion at the theatres, masquerades, and clubs. His friends, always fond of persiflage about him, were making fun of the poor author's trials, unaware of his extremity. They pitted Garrick and Goldsmith at each other in epitaph-writing, at one of their dinners, and the former wrote : —

“Here lies Nolly Goldsmith, for shortness called ‘Noll,
Who wrote like an angel, but talked like poor Poll.”

The good-natured but unfortunate author wrote in reply a series of quaint epitaphs on his friends of the Club, until he was driven by his enormous press of literary work into a low nervous fever. Some one who visited the sick-chamber asked if he might take away the epitaph on Whitefoord ; and the broken invalid answered, cheery still, “In truth you may, my boy. It will be of no use to me where I am going.” Goldsmith never rose from that sick-bed, but died soon after, heart-broken and weary. His last work — left unfinished — was his artist-friend's epitaph, which Taylor says “will ever remain the best epitome of Sir Joshua's character.” It reads as follows : —

“Here Reynolds is laid ; and, to tell you my mind,
He has not left a wiser or better behind.

His pencil was striking, resistless, and grand;
His manners were gentle, complying, and bland;
Still born to improve us in every part, —
His pencil our faces, his manners our heart.
To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing:
When they talked of their Raphaels, Correggios, and stuff,
He shifted his trumpet, and only took snuff.
By flattery unspoiled"——

Northcote says that on the day of Goldsmith's death, Sir Joshua did not touch the pencil, — "a circumstance the most extraordinary for him, who passed no day without a line." He acted as executor for his deceased friend, whose debts mounted up to £2,000.

The equability of Sir Joshua was doubtless deeply disturbed by the outbreak of the American Revolution in 1775. Gen. Charles Lee and Benjamin Franklin had been his friends, and many of the Royalist officers were his patrons. Fox and Burke were fighting against the oppression of the colonists, to save the great British Empire; but heedless London was abandoned to indifference, and on the Thames, within her limits, the first regatta ever given in England was rowed during the very week

of the battle of Bunker Hill. Reynolds firmly believed that the Americans would win their independence, and willingly made bets in this wise : he received five guineas each from several gentlemen, promising to pay them a thousand pounds each if Gen. Washington was led captive to England, and entered his studio.

At a meeting of the Club in April, when Gibbon, Percy, Boswell, and others were present, Reynolds, Langton, and Johnson had a discussion as to Macpherson's "Ossian." When the debate turned to the American question, Johnson uttered his famous apothegm : "Patriotism is the last refuge of a scoundrel." Dr. Wolcott asked Sir Joshua how the Club endured Johnson's tyranny, and was answered that the members often hazarded sentiments merely to draw out his tremendous contradictions. Some one observed to the doctor that his portrait lacked dignity ; upon which the rugged old philosopher growled out, "No, sir ! the pencil of Reynolds never wanted dignity or the graces." Boswell has recorded the arguments between Johnson and Reynolds as to wine-drinking, which the former was particularly averse to, and the latter had recently taken up, partly to restore his

spirits when exhausted by prolonged labors, and partly to please his company and promote good-fellowship. Johnson also said of Reynolds, "I never look at his pictures, so he won't read my writings."

Reynolds (like Turner) was always extremely guarded in speaking of living painters, and was chary of words during the rise of his rival Romney. Each of these artists portrayed Lord Thurlow; and, though Romney made him handsomer, Sir Joshua preserved that wonderful expression which led Fox to say that "No man could be so wise as Lord Thurlow looked." Romney held a noble position during the time of his popularity, and, when his friends detracted from Reynolds's merit, he said, "No, no: he is the greatest painter that ever lived; for I see in his pictures an exquisite charm, which I see in Nature, but in no other pictures."

Sir George Beaumont advised certain friends of his to have Reynolds, rather than Romney, paint their little daughter's portrait, saying that "even a faded picture from him will be the finest thing you can have." The master was invited to dine with these patrons, and endeared himself to the

child by such odd pranks that she gladly and gleefully sat to him. The result was the matchless picture of little Miss Bowles.

The Exhibition of 1775 contained twelve portraits by Sir Joshua. The finest of these represented the venerable Dr. Robinson, the Primate of Ireland, a stately and reverend old man, "whom age has softened into a beauty." Nathaniel Hone, the friend of the student Reynolds at Rome, was now his bitter enemy, and sent to the Exhibition a picture, wherein Sir Joshua appears as a wizard, with the surrounding air full of floating prints from which he had taken suggestions. One of these showed Angelica Kauffman as a nude female figure, in allusion to the gossip about her and Reynolds. The authorities excluded this scandalous picture from the building.

The fascinating Duchess of Devonshire, the queen of London society, and the head of a gay and devoted court, sat to Sir Joshua this year, and was portrayed with her new-fashioned feather-crown. Another bewitching patroness was Richard Brinsley Sheridan's wife, whose exquisite loveliness and tender grace of manner had drawn upon her manifold offers of wealth and titles, before she made a run-

away match with the witty and easy-tempered young Sheridan. Even the King had ogled her while she sang in oratorio ; and Sheridan had fought two duels to protect her. The artist portrayed this lady as St. Cecilia, a title which she had already borne on account of her sweet and pathetic singing and serene beauty.

During the year Reynolds painted two portraits of himself, in one of which he is holding his ear-trumpet ; and one of Johnson holding a book near his eyes. The Doctor protested against this record of near-sightedness, saying, "Reynolds may paint himself as deaf as he chooses, but I will not be *Blinking Sam*."

Among the sitters for the year 1776 were Lords Lothian, Guernsey, Temple, Winterton, Granby, and Mount-Stewart ; Ladies Tyrconnel, Marsham, Melbourne, Mills, and Worsley ; the Marchioness Castiglione, of Milan ; and Tobias Smollett, the celebrated historian and novelist. The master was never stronger or more various than in the twelve pictures sent to the Exhibition this year, including the portraits of the Duke and Duchess of Devonshire, Lords Temple and Althorpe, Garrick, Master Crewe, and Mrs. Montague ; and pictures of the

young St. John and Daniel (or Samuel). The portrait of the roguish Master Crewe as Harry VIII. is perhaps the most admirable of Reynolds's boy-pictures, in color, character, and present condition; and Walpole claimed that the portrait of Lord Temple was the best the master ever painted.

Hannah More came up to London this season, and frequently visited Reynolds. Of his new picture of the child Samuel, she wrote, "The gaze of young astonishment was never so beautifully expressed;" and the artist told her that he was often surprised by some of his great patrons asking, "Who was Samuel?" Miss More was the guest of Garrick, whose house was thronged with eminent visitors, and whose noblest portrait had just been finished by Reynolds, showing him at sixty years, but full of vigorous life. His arms are resting easily on a table, over which he looks into the spectator's face, with quick and brilliant eyes; and his features are delicately and clearly cut and mobile — rather Latin than Germanic — in their bright vivacity. Reynolds told Miss More that it was full three days before he got the better of the emotion caused by seeing the venerable actor's last impersonation of King Lear. In April he gave an entertainment to

him at the Richmond villa, at which the Burkes, Gibbon, Eliot, Lord Mahon, and others were present. As the star of Garrick waned, that of Mrs. Siddons rose, for she first appeared in London this year.

In May Northcote left Sir Joshua's house, where he had been for five years as student and assistant, dwelling also in the family of the artist. The gentle master bade him God-speed, and exhorted him to lofty aims, in interviews whose record is still preserved. The departing disciple wrote, "It was impossible to quit such a residence as Sir Joshua's without reluctance, a house in which I had spent so many happy hours. . . . To leave that place, which was the constant resort of all the eminent in every valuable quality, without an inward regret, was impossible." When some one asked him if his master was not annoyed by adverse criticism, he answered, "*He* annoyed! he was too much of a philosopher to be annoyed; he looked to the end of the year, — to the great result. Besides, he was too much amused with what he was about: you might have stuck the *divil* on his back without being able to put him in a fidget." And again: "Crowns of diamonds might have been set

on his head without his seeming to feel the least difference." Northcote had entered the studio as a poor, ill-taught, and awkward Devonshire lad, and left it as a prosperous painter. Nevertheless, with all his reverence for his benefactor, he held that he was the worst of masters, ignorant of anatomy, drawing by the eye, and always experimenting in colors; yet ennobled by his manly truth, exquisite feeling of grace and beauty, and cultivated sentiment of color. The master himself said: "One of the reasons why I have continued to improve may be reduced to a principle of honesty. I have always endeavored *to do my best*, if great or vulgar, good subjects or bad. . . . I began late. Facility of invention was, therefore, to be given up. I considered it impossible to arrive at it, but not impossible to be correct, though with more labor." And again: "Those who are determined to excel must go to their work whether willing or unwilling, morning, noon, and night; and they will find it to be no play, but, on the contrary, very hard labor." He would not allow excuses to palliate poor work; and once said, when he was shown a landscape by an amateur, and its defects were attributed to insufficient instruction, "What signifies that? In this manner

you may excuse any thing, however bad it may be." Strangely amusing were some of his experiences with his sitters. One of these was an Indian nabob, who was called away prematurely, but wrote, "My friends tell me of the Titian tint and the Guido air: these you can add without my appearance."

Northcote says: "The only allusion to any merits in his own efforts that I can recollect him ever to have made, is once hearing him say 'that lovers had acknowledged to him, after having seen his portraits of their mistresses, that the originals had appeared even still more lovely to them than before, by their excellences being so distinctly portrayed.' Yet his own opinion of his works was so humble, that I have heard him *confess his terror at seeing them exposed to the bright light of the sun.*" Burke said of his head of the Duchess of Leinster, "What a beautiful head you have made of this lady! it is impossible to add any thing to its advantage." But Sir Joshua replied, "It does not please me yet: there is a sweetness of expression in the original which I have not been able to give in the portrait, and therefore cannot think it finished."

Northcote gives precious details as to his master's

appearance: "In his stature Sir Joshua Reynolds was rather under the middle size, of a florid complexion, roundish blunt features, and a lively aspect; not corpulent, though somewhat inclined to it, but extremely active; with manners uncommonly polished and agreeable. In conversation his manner was perfectly natural, simple, and unassuming. He most heartily enjoyed his profession, in which he was both famous and illustrious; and I agree with Mr. Malone, who says he appeared to him to be the happiest man he had ever known."

Baretti once told Sir Joshua, in his own dining-room, that he was "extravagant and mean, generous and selfish, envious and candid, proud and humble, a genius and a mere ordinary mortal, at the same time." The geniuses who frequented his table were often very disputatious; and Lord Ashburton once told him, "The last time I dined in your house, the company was of such a sort, that, by —, I believe all the rest of the world enjoyed peace for that afternoon."

During the year Reynolds sent a letter, written in Italian, in a spirited and correct manner, to the head of the Florentine Academy, acknowledging the honor of having his portrait hung in the room

of Illustrious Painters, at the Uffizi Palace. In the same year his discourses were translated into Italian by Baretti, and spread his fame in the southern peninsula.

In May Sir Joshua gave a party at Richmond to Dr. Johnson, the Bishop of St. Asaph, and other friends. Soon afterwards he lost the Latin epitaph which the Doctor had composed for Goldsmith, and submitted to him, and drew forth an angry note from the old philosopher; but when it was found, the aptness of it was discussed at a dinner-party at Sir Joshua's, where Gibbon, Francklin, Burke, Warton, Sheridan, and other notable men were present. Goldsmith had wisely said that English authors' names should be perpetuated in English; and so Burke drew up, and the gentlemen signed, a round-robin to that effect. Sir Joshua carried this paper to Johnson, who nevertheless sturdily protested that he would never consent to disgrace the walls of Westminster Abbey with an English inscription.

In November J. S. Copley and W. Parry were elected Associates of the Royal Academy. Sir Joshua's Seventh Discourse was delivered in December, and was directed to prove the reality of a

standard of taste, and that the combination of taste with the power of execution constitutes genius. "Beauty and nature," he said, "are different modes of expressing the same thing."

After describing Sir Joshua's admirable qualities, Malone asks, "Were there no failings?" and answers in Burke's words, "I do not know a fault, or weakness of his, that he did not convert into something that bordered on a virtue, instead of pushing it to the confines of a vice." Malone wrote a biography of the master in 1797, enriched with notes by Burke, whose tears blotted the paper on which he wrote of his dear, dead friend. Moser said of Sir Joshua: "All this excellence had a firm foundation. He was a man of a sincere and ardent piety, and has left an illustrious example of the exactness with which the subordinate duties may be expected to be discharged by him whose first care is to please God." If he became lax in the discharge of his religious duties, he still remained benevolent of heart, and hopeful of a gladsome future.

CHAPTER VI.

The Marlborough Group. — Miss Burney. — The Discourses. — 'The Nativity.' — Keppel. — The Royal Academy. — The Ladies Waldegrave.

THE patrons for 1777 included the Duchess of Marlborough; Lords Binning, Lothian, Seaforth, Mulgrave, and Carysfort; Ladies Derby, Thanet, Smith, Herbert, Mills, Worsley, Delme, Bampfylde, Somerset, Paulett, Eglintoun, Beauchamp, Lisburn, Spencer, Stanhope, Crosbie, Jersey, Taylor, and Bute; the Archbishop of York, Angelica Kauffman, the Count Belgiojoso (Imperial Minister), Dr. Pitcairn, and Mr. Thrale. The Exhibition of 1777 contained 423 works, by Gainsborough, Wilson, West, Copley, and others; with thirteen by Sir Joshua, including an exquisitely pure full-length of Lady Bampfylde; a full-length of Lady Derby; an arch and graceful 'Fortune-teller,' showing the young Lord Spencer and his sister, admirable in expression; the little lady who became Duchess of Buccleuch, robed in fur, surrounded by snow, yet

sweet and smiling withal ; a richly colored ' Reading Boy ; ' and a stilted theatrical group in which the young Duke of Bedford personates St. George (in stage armor) fighting the dragon, while his brothers, the younger Lords Russell, are filled with fear, and his cousin Miss Vernon (afterwards Countess of Warwick) is the rescued princess, robed in white. Another of the great works of this year was a brace of portrait-groups painted of and for the Dilettanti, by Sir Joshua, the society's artist. One of these included seven lords and gentlemen, and the other an equal number of knights and gentlemen, in characteristic attitudes and occupations, with the soul of good-humor beaming forth from their glowing faces. The pictures are still owned by the Dilettanti, and have retained their silvery splendor of color, though often restored.

The master still preserved his regular attendance at the clubs and at the gatherings of the Blue-Stockings, and dined frequently this year with the Dukes of Marlborough and Bedford, Lords Palmerston, Ossory, Carysfort, Edgcumbe, Aylesford, Lucan, Mulgrave, and Shelburne ; and with Gibbon, Sheridan, and Boswell. Two of the artist's guests were Flood, the great Irish orator, and

Jephson, the author of "Braganza;" and he was also intimate with the brilliant and petted Gibbon, the first volume of whose "History of the Decline and Fall of the Roman Empire" had just appeared. Now, as aforetime, he was a frequenter of the theatres, wherein this year he saw the masterpiece of his friend Sheridan, "The School for Scandal." Hannah More still made frequent visits to Sir Joshua; and her popular tragedy "Percy" was brought out at the time when the news of Burgoyne's surrender at Saratoga, and Howe's capture of Philadelphia, were agitating London. Reynolds was often a visitor at the house of Sheridan, who had been proposed by Dr. Johnson for membership of the Literary Club, in the sententious plea, "He who has written the two best comedies of his age is surely a remarkable man."

This year the artist visited the Duke of Marlborough, at Blenheim Palace, and finished the great family group, composed of the Duke and Duchess, and their six lovely children. The stately mother appears in the centre, and her four daughters are on the right, felicitously arranged, presenting an exquisite gradation from matronly to childish beauty, and making the finest family-picture

ever painted by a British artist. One of the little girls, Lady Anne, was then but four years old, and shrank back from the artist, crying out, "I won't be painted." Her attitude, clinging in fright to an older sister's dress, has been skilfully retained in the picture, and the cause of her alarm is shown in a hideous mask which another sister holds before her. Lady Anne became the Countess of Shaftesbury, and died in 1865, being perhaps the last survivor of the great master's sitters. One day the Duchess ordered a servant to bring a broom into the room, and sweep up Sir Joshua's snuff from the carpet; but the artist forbade, saying that the dust thus raised would hurt his picture more than the snuff would hurt the carpet. Sir William Beechey was in the master's studio when the Duchess's mother, the Duchess of Bedford, came in and said, "Sir Joshua, I don't think the head of my daughter a bit like." The deaf and cunning old painter bowed, and profusely thanked the lady for what he pretended to have heard as a compliment. Among the portraits executed in 1778 were those of Lords Winterton, Lucan, Broome, Bellamont, Granby, and Vaughan; and Ladies Beaumont, Somerset, Bellamont, and Paulett. At the same time he painted 'Ariadne,'

a theatrical design enriched by splendid color and chiaroscuro, and drawn from Miss Palmer as a model. Another sweet and silvery work represented Mrs. Gallwey, carrying her little daughter pick-a-back ; and the contemporary group of Mr. Parker's children, with a little boy in red putting his arm around his sister, is one of Reynolds's highest achievements.

The master's contributions to the Exhibition of 1778 were the Marlborough family-picture, a half-length of the Archbishop of York, and two full-length portraits. The first-named was nearly lost, just before, since the artist lent it to a young painter named Powell, to copy, and the bailiffs seized it for certain debts of Powell's. The creditor had determined to cut it up, and sell the heads and the dogs separately, when the owner found its whereabouts, and sent a bank-check to redeem it. At another time, the unlucky Powell borrowed one of the master's portraits to copy ; and when he was carrying it back, a passer-by struck it with his cane, and the face and hand fell off the canvas : an accident to which Reynolds's pictures were peculiarly liable, since he used a semi-solid impasto, which dried rapidly, and failed to adhere to the canvas.

When France made a treaty with the United States, and American cruisers were sweeping the narrow seas and menacing the smaller British ports, the militia was called out, and the island was dotted with camps. Reynolds portrayed Lady Worsley in the uniform of her husband's regiment; and the King discontinued his sittings to our artist, to make a tour of the garrisons. Sir Joshua himself was enough interested to go with Dr. Johnson, and visit Langton, who was out with the Lincolnshire militia, on Warley Common; and he afterwards went to the camp on Coxheath, and that at Winchester.

In 1778 the sparkling novel of "Evelina" appeared, and created a great sensation, winning the admiration of Johnson, Burke, Sheridan, and Garrick, and enticing Sir Joshua to sit up all night to peruse it. The authoress, Miss Burney (afterwards Madame d'Arblay), received Sir Joshua's most devoted attentions at a Streatham party, and was earnestly invited to his London home. In her fascinating diary, the Pepys of George III.'s reign, she characterized the great artist's countenance and manners, the first as "expressive, soft, and sensible; the latter, gentle, unassuming, and engaging."

Boswell has recorded in detail the debates at the first April meeting' of the Club, when Johnson, Burke, Sheridan, Gibbon, and Fordyce were present, showing Reynolds lying quietly in wait behind his ear-trumpet, speaking seldom, but always to the point. Among the company at Sir Joshua's house, a few days later, were the Bishop of St. Asaph, Johnson, Gibbon, Langton, Cambridge, Allan Ramsay, Dr. Percy, Garrick, Sir W. Chambers, and Hannah More. A fortnight afterwards another symposium gathered around the same hospitable and uncereemonious board; and Johnson and Reynolds held an argument as to whether a person should criticise a friend's book favorably, in order to avoid wounding his feelings, or candidly, to prevent him from possible loss. Not long afterwards the two doughty friends met at Gen. Paoli's dinner-party, and Johnson charged Reynolds with being too far gone with wine to hold an argument. The painter usually opposed the philosopher's paradoxes, as when at Hoole's supper-party he maintained, against Johnson's semi-sensual argument, that virtue is preferable to vice, even considering this life only. After Sir Joshua had returned from his autumn visit to Blenheim and the militia-camps,

he painted a new portrait of Dr. Johnson, then seventy years old.

Some of the master's finest female heads date from this period, including those of Lady Beaumont, Mrs. Gailwey, and Miss Campbell. He also portrayed Huddisford, once his pupil, but now a wit about town, who published a satire on the military mania, dedicated to Sir Joshua, and coupling "dear little Burney" with his name in a manner which greatly alarmed that lady, whom Mrs. Thrale was oddly endeavoring to marry to the venerable artist. Sir Joshua admired Miss Burney, and told Johnson that if he was conscious of any trick or affectation, there was nobody whom he should fear so much as "this little Burney." She has given highly interesting accounts of the parties of this winter at which she was present, under the good-natured patronage of the Knight of Plympton, and receiving the homage of Burke and other notables.

Sir Joshua published his seven Discourses this year, and dedicated them to the King, in a dignified paragraph, beginning thus: "By your illustrious predecessors were established marts for manufactures, and colleges for science; but for the arts of design, those arts by which manufactures are embel-

lished and science is refined, to found an Academy was reserved for your Majesty." The Discourses met with universal favor, and were presented by the Royal Academy to each of its students. Malone called them "The Golden Discourses," — inspired by their author's friendship and his legacy, as Cunningham sourly suggests. A certain clergyman told Opie that he had delivered one of them from his pulpit, as a sermon, altering a few words to suit it to morals instead of the fine arts.

The Eighth Discourse was delivered in December, and was directed to prove that the principles of painting and music have their root in the mind, in its love of novelty, variety, and contrast. It was a practical lecture, clearly marking the distinction between principles and rules; showing the difference in portraiture, between "the turgid flutter of Rigaud and the grand simplicity of Titian;" and enunciating the maxim that the massive lights in pictures should be of warm tints, red or yellow.

The portraits for 1779 included the King, the Queen, and the Prince of Wales; the Duke and Duchess of Hamilton, and the Duchess of Leinster; Lords Wentworth, Townshend, Mountstuart, and Chatham; Ladies Grenville, Manners, Halliday,

Beaumont, Worsley, Bute, Ilchester, Cornwall, Fitzpatrick, and Townshend ; the Primate of Ireland ; Admirals Keppel and Barrington ; Mr. Gibbon and Mr. Malone ; and Miss Monckton (afterwards Countess of Cork), the fat, handsome, and vivacious daughter of Viscount Galway. Sir Joshua's manner was then at its best, and his works were full of power and beauty. To the Exhibition he contributed seven portraits, five of which were of ladies, besides 'The Nativity' and the Faith, Hope, and Charity (which Walpole called "very middling"). Throughout this year the master was busy on 'The Nativity,' his first religious picture, which was purchased by the Duke of Rutland for £1,200, and has since been burnt at Belvoir Castle. It was an imitation of Correggio's *La Notte*, wherein the light proceeds from the Child Christ ; and bore evidence that the art of the scene was more prominent in the artist's mind than the scene itself. The model for the Virgin was the lovely Mrs. Sheridan, and her expression is full of reverent tenderness. This design was for the west window of the chapel of New College, Oxford, and the artist preferred to paint it on canvas rather than as a cartoon ; and executed in the same way the pictures of Faith.

Hope, and Charity, and the four cardinal virtues, Temperance, Justice, Fortitude, and Prudence. Lord Normanton purchased these seven in 1821 for £5,565, competing with nine peers. He has since been offered thrice that sum, on behalf of the National Gallery. Haydon says that in these pictures, "Reynolds is a man of strong feeling, laboring to speak in a language he does not know, and giving a hint of his idea by a dazzling combination of images,"—though the 'Charity' "may take its place triumphantly by any Correggio on earth. It is very lovely. The whole series are unequalled by any series of allegorical designs ever painted by an English master."

In January the master attended the funeral of David Garrick, whose pall-bearers included six nobles; and the coaches contained a splendid following of peers, statesmen, and literati. The artist recorded the character of the actor in two admirable Johnsonian dialogues, incorporating many of the great Doctor's opinions of him, and exemplifying Sir Joshua's own remark, that "Johnson considered Garrick as his property, and would never suffer any one to praise or abuse him but himself." It was concerning these dialogues that Hannah

More wrote, "Dear Sir Joshua, even with his inimitable pencil, never drew more interesting, more resembling portraits. I hear the deep-toned and indignant accents of our friend Johnson; I hear the affected periods of Gibbon; the natural, the easy, the friendly, the elegant language, the polished sarcasm, softened with the sweet temper, of Sir Joshua."

At this time Admiral Keppel was being tried at Portsmouth for alleged misconduct at the naval battle off Ushant, and was supported by a group of powerful nobles, including two Royal Dukes, and by the admiration of the whole British Navy. When he was triumphantly acquitted, the London populace was so intoxicated with joy, that they attacked the mansions of the nobles who had persecuted their idol, "little Keppel," and fearlessly faced the fusillades of the troops. Sir Joshua illuminated his house, and sent a letter of congratulation to the vindicated sailor-hero; who soon afterwards had five portraits of himself painted by the master, which he gave to his lawyers, Lee, Dunning, and Erskine, and to Edmund Burke. Many years later Burke said of his copy of this picture, "It was painted by an artist worthy of the subject,

—the excellent friend of that excellent man from their youth, and a common friend of us both, with whom we lived for many years without a moment of coldness, of peevishness, of jealousy, or of jar, to the day of our final separation.”

Reynolds was still punctual at the meetings of the Club, where the average of drinking per man each evening was a bottle of claret and half a bottle of port, while Dr. Johnson, solemn, severe, and temperate, overlooked and chided the company. Sir Joshua was unusually gay this year, and attended the superb ball of the Knights of the Bath, the masquerades, clubs, and theatres, usually in the company of Gibbon, who seems to have taken Goldsmith's former place. During the summer, while England was dotted with militia-camps, Reynolds was working hard in his studio, on ‘The Nativity.’ So he informs the Earl of Upper Ossory, his kindly and accomplished correspondent, whose mansion at Ampthill and shooting-box at Farming-Woods were always open to receive the genial artist. He was also painting the Earl's sweet little daughter, Lady Gertrude Fitzpatrick, as a child, crouching with a bunch of grapes in her hand. This design was afterwards engraved as

'Sylvia;' and Lady Anne Fitzpatrick was also painted as 'Collina.' In September the artist visited Blenheim, and afterwards went to Farming-Woods with Lord Ossory.

The master was constant to the Club this year, where he met the Johnsonians, and frequently dined, with the same group at the house of Topham Beauclerk, who died in March, though the grieving Dr. Johnson said, "I would walk the length of the earth's diameter to save Beauclerk." Just before his death Reynolds had finished a portrait of his beautiful little daughter (afterwards Countess of Pembroke), as Una, with a lion by her side. Later, the artist appears in a continual round of social festivities at his four clubs and the Academy suppers, and at the parties of the Blues, the literati, and the nobles, receiving also at his own house frequent dinner-parties. In the summer and fall he visited Lord Darnley, at Cobham; the Duke of Rutland, at Cheveley; Admiral Keppel, at Bagshot; and Dunning, at picturesque Spitchwick, near the rocky tor of Buckland Beacon. Dunning was now one of the leading Opposition orators in Parliament, and the author of the memorable resolution, "That the influence of the Crown

has increased, is increasing, and ought to be diminished." During this same year Walpole published his "Anecdotes of Painting," and says therein, "The prints after the works of Sir Joshua Reynolds have spread his fame into Italy, where they have not at present a single painter that can pretend to rival an imagination so fertile that the attitudes of his portraits are as various as those of history. . . . Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portraits."

In April the Royal Academy occupied Somerset House for its lecture and exhibition halls, library, and collections. The new rooms were adorned with paintings by Cipriani, Kauffman, West, and Copley; and Reynolds contributed portraits of the King and Queen, Sir W. Chambers, and himself, besides a fresco of 'Theory' on the library ceiling. The Exhibition was pronounced "eminently splendid" by Dr. Johnson, and contained six landscapes and nine portraits by Gainsborough, and many other pictures by Wilson, Stothard, Fuseli, West, and Copley. Sir Joshua sent portraits of Lady Beaumont, Gibbon, Lord Cholmondeley, Miss Beauclerk as Una, Lady Worsley, and the young Prince William

of Gloucester. The opening of the schools was introduced by an inspiring address from the President. The Tenth Discourse was delivered in December, and related to Sculpture, treating the subject inadequately, and ignoring alike Michael Angelo and the pure Gothic and Renaissance works, while scourging the faults of Bernini and the Flamboyant school.

Reynolds wrote a letter to the young painter of marine views, Pocock, warning him against representing the sea as green, and advising him to take his palette and pencils to the water-side and copy Nature, as Vernet had done. The students of the Royal Academy often came to him for advice and criticism, and to get pictures to copy, though he counselled them to copy Van Dyck's works, if possible. Turner and Stothard were among these disciples, whom he always received with bland and gentle welcome.

In June, Gordon's No-Popery riots destroyed the peace of London; and Sir George Saville's house, opposite Reynolds's, was one of those which the populace gutted in revenge for their owners' tolerance to Roman Catholics. The master remained at the Academy, because Somerset House had been

marked for attack ; but the prompt and pitiless volleys of the troops soon crushed the revolt.

The larger part of January, 1780, was spent in repainting 'The Nativity,' though for two weeks the artist was entertained by the young Duke of Rutland, at Belvoir Castle, while he made portraits of the Duchess and her children. Henceforward the Duke and Sir Joshua were in close sympathy, and the latter purchased many works of art for his princely patron. Among this year's works was a portrait of General Oglethorpe, the founder of Georgia and builder of Savannah, and once a soldier under the great Marlborough, but now a benevolent old gentleman of eighty-three, intimate with Burke, Sheridan, Johnson, and Fox.

Walpole engaged the master to portray his lovely grand-nieces, the Ladies Waldegrave ; and this admirable picture shows the three beauties arrayed in white dresses and powdered *têtes*, busily engaged around a work-table, gracefully grouped, and surrounded with highly-finished accessories. The hands are not well done, and the figures are slightly executed ; but the general effect is full of exquisite charm.

CHAPTER VII.

Continental Tour. — Mrs. Siddons. — Barry's Attack. — Death of Johnson. — 'The Infant Hercules.' — Social Joys.

ON the fall of Lord North's ministry, the party to which Burke and Reynolds and their friends belonged came into power. Dunning was created Lord Ashburton, and entered the Cabinet; Keppel was ennobled, and placed at the head of the Admiralty; and the Duke of Rutland became Viceroy of Ireland. Amid these great changes the Whig artist was furnishing Mason's translation of Du Fresnoy's Latin poem, "The Art of Painting," with a series of valuable and characteristic notes, which recall the deep thought and broad historical generalizations of the Discourses. Mason was an amateur in music and painting, as well as a poet, and was a constant visitor at the studio of Sir Joshua, to whom he presented a handsome mahogany easel, and dedicated his new translation of Du Fresnoy.

In the summer Sir Joshua and Mr. Metcalfe made a tour of two months in the Low Countries

and Germany, sailing from Margate to Ostend, and thence visiting Bruges, Ghent, Brussels, Mechlin, and Antwerp, where they remained several days. An idea of Reynolds's diary on this tour may be seen in that part of it which relates to Antwerp: "4th and 5th, — Antwerp. Houses. Dirty finery. The Exchange. Fine streets. Mr. Pieters the polite banker. Mr. Stevens the painter. Burgomaster Vander Cruyse carried us to Mr. Peter's. No beggars at Antwerp. The horses of Flanders like Rubens, horses nobler still than ours. Stinking streets, and inns, probably. Mon., 6. — Antwerp. The ordinary people very ordinary, without one exception." The tourists thence passed to Dort, Rotterdam, and the Hague, examining pictures and visiting palaces and museums, making an excursion also to Leyden; and bringing up at Amsterdam, where they remained over a week, studying Dutch art and dinners. The next journey was through Utrecht and Cleves to Düsseldorf, where the master was treated with much attention by the President of the Düsseldorf Academy. Four days later, the travellers passed on to Cologne, where the crowning glory of Gothic architecture could detain them but three hours, and they hurried through Aix-la-Cha-

pelle to Spa, then the foremost watering-place on the Continent. Two days later they returned to Ostend by way of Liège, Louvain, and Brussels. Sir Joshua wrote some interesting letters from Holland to his friend Burke ; and made a series of notes on the pictures which he saw, which was published by Malone in the first edition of the President's Discourses. He preferred Vander Helst's 'Trained Bands' to Rembrandt's 'Night Watch,' and favorably criticised the genius of Rubens. He says that "Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar-school to learn languages. They must go to Italy to learn the higher branches of knowledge."

Among Sir Joshua's patrons for 1781 were Lords Campbell, Temple, Cobham, Hertford, and Carysfort ; Ladies Salisbury, Althorp, Waldegrave, Compton, Pelham, Lincoln, Harcourt, Conway, Talbot, Beauchamp, Finch, and Taylor ; the Bishop of Rochester and the Dean of Raphoe ; Lord Chancellor Thurlow ; and the boy who afterwards became the celebrated Beau Brummel. The 'Thais' was painted from a celebrated courtesan, on the order of the Hon. Charles Greville, and represents the torch-bearing mistress of Alexander, and the

burning of Persepolis. At the Exhibition the master displayed fourteen pictures, the best of which were the portrait-group of the three Ladies Waldegrave, and the portraits of Master Bunbury, Lord Cavendish, and 'The Listening Boy.' Beattie was in London at this time, and read to Sir Joshua the MS. of his "Essay on Beauty," praising also his friend's works as the masterpieces of the Exhibition.

In this year the house in Leicester Square lost one of its fairest ornaments, by the marriage of the master's niece Offy, now in her twenty-fourth year, to a wealthy Cornish gentleman named Gwatkin. Her affectionate uncle and Edmund Burke wrote a joint letter of congratulation to the young couple, wishing them "joy with great sincerity, many happy years, and a long succession." These benedictions were fully realized, for Offy lived to be ninety, cheerful and affectionate to the last, and with her children's children about her.

When Reynolds was at Streatham in 1781, he painted an admirable portrait of Burney, arrayed in his crimson robes as a Doctor of Music, prophesying, as he began, that it would be the best portrait of the series. He commenced many of his pictures

with this same fresh and breezy hope, pursuing his dreams of pictorial perfection through scores of fascinating experiments, and never losing the keen relish of the chase. Thus he acquired that *momentariness*, individuality, and variety which make his works so full of delightful surprises. Lord Lansdowne said to Leslie, "I have lived with some of my Reynoldses for thirty years and more, and have liked them better and better every day." The ceaseless activity and sterling good sense of the master contributed to these happy effects, and also qualified him for a sagacious adviser. In a letter to his nephew William, who was just entering the Bengal service, he enunciated the following practical maxim: "To make it people's interest to advance you, by showing that their business will be better done by you than by any other person, is the only solid foundation of success; the rest is accident."

His own success was remarkable, and his industry untiring, not as a mere manufacturer of pictures, like Hudson, but as a careful and painstaking artist, earnestly striving to reach perfection, and frequently even injuring his works by excessive re-touching. He said that whenever a new sitter came for a portrait, he began it with a full determination to make

it the best of his works, even if the subject was unfavorable ; for there was always nature, and this was enough. He received five or six sitters daily, beginning sometimes before eight o'clock ; and could finish a portrait in four hours. In addition to his Roman assistant Marchi, he engaged the services of other men to paint draperies for his figures, and instructed numerous pupils, who also acted as aids. He observed that no man ever acquired a fortune by the work of his own hands alone.

Sir Joshua told Northcote that he had covered more canvas than any preceding painter, in the three generations which he portrayed. Perhaps Rubens and Van Dyck could contest the palm with him, as to the amount of work. Within two years after his death, Richardson published a list of 700 prints which had already been made from his works. Besides the many hundreds of portraits which he painted, he executed no less than 130 historical and poetic subjects. Taylor thinks that his authenticated pictures numbered about 3,000 ; and Hamilton's Catalogue of 1874 concedes that there are full 2,000 that can now be located. His usual practice was to paint the faces of his sitters

from their reflection in the mirror, rather than from a direct view.

The sitters for 1782 included the Duke of Devonshire, the Duchess of Rutland and her children, Lords Ashburton, Granby, Cobham, Albemarle Northington, Manners, and Cornwallis (of Yorktown); Ladies Clermont, Lincoln, Harrington, Temple, Taylor, and Finch; Lord-Advocate Dundas; the Bishop of Rochester; Fox and Burke; Tarleton, the famous cavalry-colonel of the war in Virginia and the Carolinas; Mrs. Robinson, who had won the heart of the Prince of Wales while playing "Perdita;" Dr. Adam Ferguson, of Edinburgh University; Wedgwood, the sagacious head of the great potteries at Etruria; and the beautiful Mrs. Musters, whose son married Mary Chaworth Byron's first love. Another sitter was William Beckford, a proud and sensitive young man, who had recently returned from a long residence on the Continent to enjoy his fortune of £1,000,000, and the adulations of London society. He devoted his life to self-culture, becoming a grand and eccentric recluse; and is still remembered for his marvellous Oriental tale of "Vathek." Beckford's sittings alternated with those of "The Fair Greek,"

the wife of the British Consul at Smyrna. She was an Oriental lady, with almond eyes, peachy cheeks, and a voluptuous figure ; and was painted in a graceful Smyrniote costume of green Broussa silk, sitting in the Eastern fashion, on a sofa.

In April Sir Joshua attended the King to the Exhibition, where his variety and originality were powerfully displayed in fifteen pictures, including portraits of Tarleton, Beckford, Dundas, Mrs. Robinson, Ladies Talbot and Althorp, and an exquisite picture of the Countess of Aylesford, robed in white silk. The Eleventh Discourse, delivered in December, was an attempt to define pictorial genius, which consists "in the power of expressing what employs the pencil, as a whole." Walpole called this lecture "an avowal of the object of his own style ; that is, effect or impression on all kinds of spectators."

Gainsborough had several brilliant pictures at the Exhibition, the best of which was the 'Girl and Pigs' (bought by Sir Joshua for 100 guineas). The master was an ardent admirer of the works of his great rival, and in November he sat to him for his portrait ; but the work was interrupted by Reynolds suffering a severe paralytic shock, on account of

which he was sent to Bath by his physician. He once remarked, in the Artists' Club, "Gainsborough is certainly the first landscape-painter now in Europe;" and Wilson, no less a great landscape-painter, rejoined sharply, "Well, Sir Joshua, and it is my opinion that he is also the greatest portrait-painter at this time in Europe." The master felt the rebuke, and apologized to Wilson.

Miss Burney described a party at Sir Joshua's villa, this summer, when Johnson, Gibbon, and others were present; and related how she was entranced with Burke's wonderful panegyrics on Benjamin Franklin and Cardinal Ximenes of Spain. Mrs. Siddons was now on intimate terms with Reynolds, who devised some of her stage-costumes. She was twenty-eight years old, stately and self-possessed, unstained in character, and unspoiled by the profuse adulation of London. Pompous poetical tributes were given to Sir Joshua this year by Thomas Warton, afterwards Poet-Laureate; and by Dr. Wolcott, whom Walpole styled "a loose, jovial, quick-witted clergyman without a cure, and physician without patients." Wolcott had adopted the pseudonym of "Peter Pindar;" and was now writing his "Lyric Odes to the Royal Academi-

rians," wherein he assailed West and Northcote, and exalted Gainsborough and Reynolds, saying, —

"O Muse! Sir Joshua's master-hand
Shall first our lyric laud command."

Reynolds's chief work in 1783 was the celebrated picture of Mrs. Siddons as 'The Tragic Muse,' one of the noblest possible examples of idealized portraiture, with admirable flesh-tints, and richly and soberly colored drapery. The conception of the work was suggested by Michael Angelo's 'Isaiah;' and the queenly lady, stately in action and lofty in expression, is attended by two figures representing Pity and Remorse. "Ascend your undisputed throne; bestow on me some idea of the Tragic Muse," said the artist, as he led her to the platform; and she instantly seated herself in the attitude which was portrayed. She said that "Sir Joshua would have tricked me out in all the colors of the rainbow," had she not prevented him; and she also deterred him from working over and retouching the face. He inscribed his name on the hem of her robe, saying, "I could not lose the honor this opportunity afforded me of going down to posterity on the hem of your garment." Sir

Thomas Lawrence called this indisputably the finest female portrait in the world; Cotton said that it "has usually been considered the most characteristic and the sublimest portrait he ever painted;" and Mrs. Jameson adds that it is "the apotheosis of her genius and her beauty; it was painted for the universe and posterity." While Mrs. Siddons was sitting, her sister, Miss Kemble, was also being portrayed. During the same year, the master painted the Buccleuch children; Sir Abraham Hume, Titian's biographer; Lord and Lady Errol; and Lord Hood.

The Academy dinner was a splendid concourse of eminent scholars and nobles; and the ensuing Exhibition was rich in numerous paintings by Gainsborough, West, Copley, Fuseli, and Opie. Sir Joshua contributed ten portraits, concerning which both Walpole and Peter Pindar averred that they showed a decline in his ability. In January the great lawyer, Lord Erskine, acknowledged the receipt of a volume of the master's Discourses, which he termed "the best dissertation upon the art of public eloquence that ever was or that ever will be written." The starving young poet Crabbe had recently been taken into Burke's home, and became

an intimate friend of Sir Joshua, who took his new poem, "The Village," to Dr. Johnson, and brought back the great critic's verdict, "original, vigorous, and elegant." Johnson was frequently found at the artist's house, now breaking down rapidly, but tenderly cared for by his respectful friends. In the summer the master visited Belvoir Castle, and went thence to Nuneham, the home of Lord Harcourt, who was one of his most intimate friends. Afterwards he visited Port Elliot, whence he wrote an affectionate letter to his niece Offy (Mrs. Gwatkin). In the autumn the artist journeyed to the Low Countries, in the hope of securing some of the fine pictures which had recently been thrown on the market by the Government.

Barry exhibited his great decorations at the Adelphi rooms this season, and published a book descriptive thereof, wherein he indulges in sharp and venomous strictures against Reynolds's character and motives. The wronged artist admitted to Northcote that "he feared he hated Barry;" and well he might, for the jealous detractor crowned his assaults by declaring that Sir Joshua's studio was used for the basest purposes. Yet in later years Barry became Reynolds's supporter, and paid

the most glowing tributes to him in his Lectures, when the master was no longer living to hear them.

Among the sitters of the year 1784 were the rival beauties, the Duchesses of Rutland and Devonshire; Lords Althorp, Leveson, Buchan, Northington, Temple, Rodney (the naval hero), and Eglintoun (in Highland costume); Ladies Spencer, Buchan, Manners, Harrington, Lincoln, Fitzwilliam, Cavendish, and Taylor; Fox and Grote. His chief fancy picture of this period was 'Moses in the Bulrushes,' a plump and lifelike baby, tossing up its hands with charming gleefulness. Sir Joshua sent no less than sixteen splendid paintings to the Exhibition, including those of the Archbishop of Tuam, Warton, and Fox; an equestrian portrait of the Prince of Wales; Lady Honywood and Lady Dashwood, with their lovely children; Miss Wilson, as a Nymph; and the arch and saucy Mrs. Abington, as Roxalana. But the foremost of all was that of Mrs. Siddons as the Tragic Muse, showing the marvellous actress who had so often made the theatre show "a slope of wet faces from the pit to the roof;" and highly praised for its sublime effect, dignity of character, and richness and harmony of coloring. The

Twelfth Discourse was delivered in the winter, and dwelt on the proper education of the artist, defending invention at second-hand and judicious borrowing, combined with a reverent study of Nature.

Dr. Johnson dined with Beattie, Burke, Paoli, and Reynolds, in June, and showed flashes of his ancient wit. Boswell, Lord Thurlow, and Sir Joshua were trying to get a royal grant of money to take the dying philosopher to Italy; and, when he knew this, he burst into tears, and cried out in a solemn voice, "God bless you all, for Jesus Christ's sake!" Soon afterwards he bade a final farewell to Boswell, and went into Staffordshire, whence he wrote to Reynolds: "We are now old acquaintance, and perhaps few people have lived so much and so long together with less cause of complaint on either side. The retrospection of this is very pleasant, and I hope we shall never think on each other with less kindness." Sir Joshua was with him during his last hours, in December, and acceded to his death-bed requests, — never to paint on Sunday, to read the Bible often, and to forgive him a debt of £30. He was also one of the philosopher's executors; and wrote a long paper on his character, giving many interesting anecdotes, and earnestly testifying

to his purity of life and lofty championship of Christianity.

It is to be feared that the request about Sunday was not strictly heeded ; for the master frequently said that " He will never make a painter, who looks for the Sunday with pleasure as an idle day." Two declarations of Dr. Johnson place his artist-friend in a very favorable light : the first as to his benevolence, " Reynolds, you hate no person living, but I like a good hater ;" and the second as to his incessant study, " I know no man who has passed through life with more observation than Sir Joshua Reynolds." Again he said, " When Reynolds tells me something, I consider myself as possessing an idea the more."

The master was always an inveterate haunter of the picture-shops and auction-rooms, and during this year secured a great prize in a miniature of John Milton, painted by a contemporary, whose authenticity he maintained in the " Gentleman's Magazine."

When Allan Ramsay died, Reynolds was appointed to his place as painter to the King, and was sworn in in September. He was never afterwards employed by the King, but drove a profita-

able trade in painting duplicate portraits of His Majesty as presents for peers and ambassadors. George III. told Sir William Beechey that Reynolds's pictures were coarse and unfinished ; and Beechey argued that they were like an overture by an orchestra, unpleasant when too near, but harmonious at a proper distance. "Very good," said the stupid old sovereign, "but why did he paint red trees?" The next morning Beechey brought in a frost-red-dened branch, and the king said, laughing, "Ah, yes, Sir Joshua's red tree ; very well, — very well."

The Exhibition of 1785 was graced with sixteen pictures by Sir Joshua, including the Prince of Wales, Lady Hume, Mrs. Stanhope as Melancholy, the Duke of Rutland's children, a Venus, three portraits of noblemen, three of officers, and four of ladies. Among other works of this year were admirable portraits of John Hunter, the greatest of surgeon-physiologists ; and Joshua Sharpe, the calm and sagacious lawyer, concerning whom the artist said, "He was so remarkably still it became a matter of no more difficulty than copying a barn, or any object of still-life." Other patrons of this year were Sir Abraham Hume, Sir Hector Monro, Sir Eardley Wilmot, and several peers. Rey-

nolds returned some part of this patronage by having his own portrait painted by Gilbert Stuart, the American artist.

Sir Joshua was conspicuous in obtaining the Laureateship for Thomas Warton, and received from him a warm letter of thanks. Boswell was, now in London, writing about Dr. Johnson, and induced the master to paint his portrait, to be paid for at some future time. During the summer the French Duke of Orleans — afterwards the Philippe Egalité of 1793 — was in London, and had his portrait painted by Sir Joshua for the Prince of Wales. In the autumn the master went to Brussels, and spent £1,000 at the great sales of pictures confiscated from the German and Flemish monasteries by the Emperor Joseph. Besides the pictures, there were sold 9,000 pearls, 4,600 diamonds, and large quantities of plate, manuscripts, and stained glass.

The year 1786 was full of successful activity, in the prime of the master's powers, when he painted with manifest joy in his work, and during that wonderful last decade of his life in which his finest pictures were produced. Chief among the sitters for this year were the Prince of Wales and

the Duke of Portland ; Lords Morpeth, Althorp, Gower, Bayham, Mountstuart, Aylesford, and Altham ; Ladies Sutherland, Elliot, Southwell, Clifford, Cavendish, Holderness, Spencer, St. Asaph, Bayham, Clive, Harrington, Kent, Radnor, Gordon, Cadogan, and Jersey ; Hunter, Hume, Malone, and Burke.

Reynolds had received a commission to paint a picture for the Empress of Russia, and chose for its subject the infant Hercules strangling the serpents, in allusion to the power of young Russia. The action of the design is taken from Theocritus, and includes the infant throttling the snakes, Amphitryon rushing in with his sword, Alcmena hastening with her attendants, and the blind seer Tiresias (with the head of Dr. Johnson). The Hercules is vigorous, but the whole picture is confused and straggling, and shows the inappropriateness of the subject for the artist and his times. He worked assiduously from models, during 1786 and 1787, and said that he had painted over ten pictures beneath the Hercules, "some better, some worse." The Russian Empress sent him 1,500 guineas for this work, together with a gold snuff-box bearing her miniature and her cipher in diamonds.

The Academy dinner of 1786 was unusually brilliant, and had among its guests the Cabinet Ministers, the Prince of Wales and a large suite, and a group of French noblemen. Sir Joshua was represented at the Exhibition by thirteen vigorous pictures, including the portraits of Sharpe, Hunter, Erskine, Solicitor-General Lee, Lady Spencer and her sister, the Duchess of Devonshire and her child, and the Duke of Orleans. The noble pictures of the last-named (since burned) showed the prince and *roué* fairly blended, his stately and dignified air made manifest, no less than his bloated and purpled face.

The Thirteenth Discourse demonstrated that art is not mere imitation of nature, but imitation guided and governed by the imagination, illustrated by the analogies of other imitative arts, such as poetry and the drama. "The true test of all the arts is not solely whether the production is a true copy of nature, but whether it answers the end of art, which is to produce a pleasing effect on the mind." Malone, the bright young critic, revised this Discourse, at Sir Joshua's request, "in regard to grammatical correctness, the propriety of expression, and the truth of the observations."

Sir Joshua was busy in the social world this year, with many of the younger dilettanti and critics of both sexes, who followed the new fashion of admiring the arts, which had been largely stimulated by his own pictures and discourses. He was also an indefatigable theatre-goer, in spite of his years and his deafness, and eagerly watched the impersonations of Mrs. Siddons and Kemble. Mrs. Siddons entertained the master frequently at her parties, and he was also a constant visitor at the houses of her distanced rivals, Mrs. Abington and Mrs. Robinson. He renewed his intimacy with Warren Hastings, the late Governor-General of India, now arraigned before Parliament for malfeasance in office, with Burke as his chief prosecutor. He also visited Bulstrode for a few days, and had advised the Duke of Portland to purchase the famous vase for which he paid £1,000. The master found time to conduct a sagacious correspondence with the Earl of Upper Ossory, with reference to several pictures of the old masters, and the dangers attending their restoration and cleaning.

Sir Joshua had a mild contempt for the half-taught connoisseurs of his day, and once played an amusing trick on Mr. Desenfans, who depreciated

modern landscape-painters in favor of Claude. He caused his assistant, Marchi, to copy a Claude which he possessed, and had the new work removed to a picture-framer's, where Desenfans saw it, and, taking it for a genuine Claude, offered and paid £200 for this fresh copy. The master returned the money to him, and expressed his amazement that such a profound critic could be so easily duped. He also derived much amusement from the fact that an old woman's head which he had copied from Rembrandt was pronounced an original work of that master by the Chevalier Van Loo, the pragmatistical court-painter of France.

CHAPTER VIII.

Boydell's Shakespeare. — Gainsborough. — Reynolds's Partial Blindness. — Troubles in the Academy. — Death of Sir Joshua. — His Bequests. — Critical Estimates.

IN 1778 Alderman Boydell planned his Shakespeare Gallery, for the benefit of British historical painting, giving twelve years for the preparation of a series of large pictures by the foremost artists, illustrating the dramatist's plays. These were to be engraved for a grand volume, and the paintings were to be enshrined in a public gallery. Sir Joshua declared that the Arts should not thus demean themselves by alliance with a private speculation; but Boydell converted him with a £500 note, and he had a design engraved in the first number of the publication, together with those of West, Copley, and Romney. He received 1,000 guineas for this work, a picture of a blustering 'Macbeth,' straggling and ill-proportioned in its composition, and with a Hecate borrowed from Michael Angelo. Boydell paid 500 guineas for

'The Death of Cardinal Beaufort,' a sadly inferior picture, notable, however, for the agonized face of the dying prelate. Reynolds's model for this head was a coal-heaver, whom he paid to allow his black and bushy beard to grow, and who was made to sit bared to the waist, and with a fixed grin on his fine swarthy face. The master afterwards painted a head of St. Peter from the same model. The 'Puck,' or 'Robin Goodfellow,' was the best of Sir Joshua's Shakespearian pictures, since it was in his favorite domain of merry and mischievous children, with only a simple wooded glade for an adjunct. The model was a town-baby, his frame-maker's roguish son, who was delineated as sitting gleefully on a huge mushroom.

Reynolds was never so much at home as when portraying fair women and beautiful children; and in this manner of work he now executed the charming groups of Lady Smith and her little ones, and Lady Harrington with her family. Another sweet picture was that in which the head of Miss Gordon, the young niece of 'No-Popery' Lord Gordon, appears in five different positions, with cherub's wings. This work is full of beauty, grace, and innocence, and merits its title of 'The Angels.'



Miss Penelope Boothby was also portrayed in a charming picture, representing a demure and soft-eyed little girl, surrounded by a pleasant landscape. She died soon afterwards, in her eighth year; and her father, Sir Brook Boothby, one of the Lichfield literati, and a friend of Miss Edgeworth, wrote a pathetic memorial entitled, "Sorrows Sacred to the Memory of Penelope."

The Exhibition of 1787 contained thirteen pictures by Sir Joshua, all of which were of women and children, except a full-length of the Prince of Wales and heads of Boswell and Sir Harry Englefield. Among the sitters of this year were the Duke of York and the Duchess of Rutland; Lords Wentworth and Darnley; and Ladies Bayham, Jersey, Foster, Salisbury, Price, and Fitzpatrick. Another was Gen. Elliott, Lord Heathfield, a veteran of Dettingen, and the hero of a four-years' defence of Gibraltar against an overwhelming force, who edified the artist with many interesting narratives and anecdotes reaching back to the days of Frederick the Great. The portrait is an admirable work, wherein the steadfast defender appears standing on the rock near his downward-trailed guns, and firmly holding the great key of the fortress in

his hand. About the same time Burns expressed the national admiration for this valiant soldier, in the words of the martial beggar : —

“ Yet let my country need me, with Elliott to head me,
I'd clatter on my stumps at the sound of a drum.”

Sir Joshua made frequent visits this year to Burke, Hastings, Fox, Wilkes, Boswell, Windham, Beaumont, Sir A. Hume, and other dilettanti ; and attended all of Mrs. Siddons's benefits and parties. He also sojourned at Ampthill and other rural mansions.

At the Exhibition of 1788 the master displayed fourteen portraits, besides ‘The Young Hercules,’ ‘A Sleeping Girl,’ and ‘A Girl with a Kitten.’ The diary of the year names as among the sitters the Duke of York ; Lords Lansdowne, Rodney, Grant-ham, Townshend, Lifford, and Sheffield ; Lady Harris ; Sheridan, Fox, Barré, and Hunter ; and Mrs. Fitzherbert, the mistress of the roistering Prince of Wales. ‘The Gleaners’ was a fancy composition, introducing Mrs. and Miss Macklin in peasant garb, and the beautiful Miss Potts, who became the mother of Sir Edwin Landseer.

Sir Joshua was present in full dress at several

of the tremendous debates in Westminster Hall, during the impeachment of Warren Hastings by Burke and Sheridan. All three of these great men were still frequent visitors at his house ; together with Fox, Boswell, Malone, Lawrence, and Courtenay, and Lords Ossory and Lifford. In the summer, Gainsborough wrote to Reynolds to thank him for his good words, and asking to see him before he died ; whereupon he hastened to the bedside of his noble and appreciative rival, and had a long and pathetic interview with him. Gainsborough died on the 2d of August, his last words being, "We are all going to Heaven, and Van Dyck is of the party." Reynolds was one of his pall-bearers, in the quiet churchyard of Kew. The Fourteenth Discourse, delivered this year, was devoted to a candid and sensible analysis of Gainsborough's character and works, his excellences and defects, as a source of instruction to the students. Reynolds once said that it was impossible for two painters in the same line of art to live in friendship ; but between himself and his great rival there was at least no hostility.

The list of sitters for the year 1789 includes the names of the Prince of Wales ; Lords Milton,

Macartney, Lansdowne, Rawdon, Rodney, Vernon, and De Clifford; Ladies Lovaine, Beauchamp, Grey, and De Clifford; Sir Abraham Hume and Sir John Leicester; Sheridan, Hunter, and Windham; and Mrs. Billington, the famous young songstress, as St. Cecilia (now in the Lenox Gallery, at New York). At the Exhibition Sir Joshua displayed the portrait of Sheridan, which Walpole declared "not canvas and color, but animated nature;" Miss Gwatkin, Offy's sweet little daughter; Lords Vernon, Lifford, Fitzgerald, and Rodney; and four fancy subjects, 'Robin Goodfellow,' 'Cupid and Psyche,' 'Cymon and Iphigenia,' and 'The Continnence of Scipio.' The last-named is a crowded and unequally executed work, which is now in the Hermitage Palace at St. Petersburg.

In the sixty-sixth year of his peaceful and honored life, Sir Joshua was visited with a sore calamity. His left eye became suddenly obscured, while he was painting a portrait, and within ten weeks its sight was gone. His niece hastened home from Cornwall, finding his health "perfect, and his spirits surprisingly so," but she was obliged to act as his reader and amanuensis; while Ozias Humphrey came every morning to read aloud and discuss the

newspapers, in gratitude for his past services to him. The serene old man amused himself by mending pictures, playing cards, and talking to his tame canary-bird, which would perch on his hand and sing. One day the bird flew out of the window, and its disconsolate master walked up and down Leicester Square for hours in the hope of finding it again. Sir Joshua was fond of birds, and frequently introduced them into his pictures. His favorite pet was a large macaw, which was painted as an accessory in several portraits; and was so appreciative of art, withal, that every time he saw Northcote's portrait of the housemaid, his inveterate enemy, he flew up in a great rage, and attacked it with his beak. The eagle which was portrayed in the 'Hebe' was a noble bird, and was long kept in the yard outside of the studio.

Sir Joshua's partial blindness was caused by *gutta serena*, the same disease which made Milton blind, and was due to overwork. In addition to his enormous labors in painting, he used to re-write his Discourses again and again; and he was often heard pacing his room till the small hours, while composing those scholarly productions.

In the summer the enforced idleness of the mas-

ter was relieved by a sojourn at his Richmond villa, and a three-days' visit with Burke at Beaconsfield. In August he went to Brighton, for the sea-air ; and then visited Chichester Cathedral, Arundel, Petworth, and the grand old Cowdray Castle, with its picturesque quadrangle, chapel, and great hall, its wealth of pictures by Holbein and Van Dyck, and its memories of Queen Elizabeth's visit in the Armada days.

Never was the good Knight of Plympton more busy in society than during this, his last year of painting. Clubs, dinners, picture-sales, and theatres divided his attention. Poor old broken-down Boswell was often Sir Joshua's host or guest during his declining days. There was matter of interest now to talk and read about, in the fast-hurrying catastrophes of the French Revolution. The Bastille was stormed during the very week in which Sir Joshua laid down his pencil, and other startling events ensued rapidly. Burke was already preparing his famous "Reflections ;" and the master sympathized with his views as to the acts and probable issues of the Revolution, and was visiting him when he wrote his famous letter to Dupont, in October. In November he devoted his energies to the pro-

ject of erecting a monument, in Westminster Abbey or St. Paul's Cathedral, to his dear old friend of yore, Samuel Johnson.

Sir Joshua was always a passionate admirer of whist, and would often hurry his guests from the dinner-table, in order to play a rubber before the evening duties began. His play was peculiar, and independent of rules ; one of its chief points being an apparently reckless but usually lucky continuous leading of trumps. After his eyesight was impaired, he whiled away many an otherwise weary evening at the whist-table.

During the year 1790 Reynolds took up his pencils only occasionally, to slightly retouch some of the many portraits which had been left on his hands as failures, or retained in default of payment. He allowed Sheridan to take the portrait of his wife as St. Cecilia, at half-price, although he called it "the best picture that I ever painted," speaking of his former emulous hopes, and closing sadly with : "However, there is now an end of the pursuit ; the race is over, whether it is won or lost."

The infirm old master was now assailed from an unexpected quarter, and suffered a sore repulse from the Royal Academicians, over whom he had

presided for twenty-one years. He earnestly desired the election of Bonomi, the Roman, to an Academic chair, preliminary to his assuming the Professorship of perspective ; but Fuseli was chosen instead, under circumstances peculiarly trying to Sir Joshua, who immediately resigned his Presidency and his seat in the Academy. From one point of view this result appears to have been the victory of a cabal of discontented artists : from another it is seen as a vindication of the independence of the Academicians against an attempt of the President at dictatorship. Sir Joshua refused to return, even when the King requested him to ; but some weeks later was induced to resume the chair, after the passage of apologetic and conciliatory resolutions by the Academy. During the contest Gibbon wrote to the master, from Lausanne : "I hear you have had a quarrel with your Academicians. Fools as they are ! for such is the tyranny of character, that no one will believe your enemies can be in the right."

Sir Joshua wrote out his views of this unhappy controversy, at great length and with considerable feeling. He withdrew his resignation, and resumed the Presidency in March ; and in April attended the

King at the Exhibition, to which he had contributed his own portrait, full-lengths of Lord Rawdon and Mrs. Billington, and half-lengths of Sir John Leicestershire, Sir James Esdaile, and Mrs. Cholmondeley. The Fifteenth Discourse was delivered in December and was a modest justification of the President's conservative guidance of the students, and his classification of art, with a gentle allusion to the recent contentions, and noble well-wishings for the future of the Academy. He closed with the sentence: "I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man; and I should desire that the last word I should pronounce in this Academy, and from this place, might be the name of MICHAEL ANGELO." Thereupon Edmund Burke advanced from the crowded and brilliant audience, and, grasping his hand, repeated Milton's lines:—

"The angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fix'd to hear."

Reynolds was much interested in Gilpin's "Essay on the Picturesque," and wrote an interesting letter to its author, stating his belief that the epithet

picturesque is only applicable to the inferior schools of art, and falls below Angelo and Raphael, where the sense of grandeur is apparent. In a subsequent detailed criticism, written during a visit to the Richmond villa, he maintains that the word picturesque belongs only to the works of nature, and is synonymous with beautiful. "Where art has been, picturesque is destroyed;" unless nature's ivy and mosses or antiquity's associations have supplanted the evidence of man's agency. "A ship is in no sense picturesque: it is a complete work of art."

Boswell's "Life of Johnson" was now completed; and "the first of biographers" prefaced the work by a long and laudatory dedication to Sir Joshua Reynolds, "who was the intimate and beloved friend of that great man."

At New Year's Day, 1791, Sir Joshua was visiting Burke, at Beaconsfield; and wrote thence to the Countess of Upper Ossory, declining an invitation to Ampthill, and thanking the lady for a waistcoat which she herself had embroidered and sent to him. He promised not to take snuff when he wore it, and added playfully, "Such a rough beast with such a delicate waistcoat!"

Boydell was then Lord Mayor of London, and

had a project of establishing a custom that each new mayor should have a great historical scene painted by an eminent painter, which he should then present to the city. But Reynolds told him it was a foolish scheme, for aldermen do not understand such works, but rather only portraits ; so that "it should be portraits only for them, and you should begin yourself by giving your own portrait, painted by Lawrence ; and make an agreement with him to paint them always at the same price he now has, because his terms in future will be much higher." Boydell repeated the words to Northcote, the historical painter and formerly Sir Joshua's pupil ; and he was much aggrieved at this apparent want of friendship for him, and at such a willing degradation of the higher branches of art. The two painters had a personal explanation, but without satisfaction to Northcote, who afterwards declared that Reynolds cared for nobody's success except his own.

The master at this time offered his valuable collection of pictures by the old masters to the Royal Academy, at a very low price, provided they would purchase the Lyceum for a public gallery. When this was declined, he made a temporary exhibition

of them himself, in order to promote their sale, giving the admission fees to his old servant, Ralph Kirkley.

In September Sir Joshua was so strong that he easily took a five-mile walk with Malone ; and then had the appearance of a man not much over fifty years old, with many years of useful life ahead. He was, however, greatly depressed, in consequence of a tumor growing over his left eye, accompanied with an inflammation which menaced the other eye also. He hastened to write his will, under the following sad preamble : " As it is probable I may shortly be deprived of sight, and may not have an opportunity of making a formal will, I desire that the following memorandum may be considered as my last will and testament." Nevertheless he was re-elected President of the Royal Academy, in December, with Benjamin West as his officiating deputy. It is supposed that Reynolds used his pencil for the last time in November, 1791 ; and that his last male portrait was that of Mr. Fox.

Boswell's melancholy letter to Temple relates that " My spirits have been still more sunk by seeing Sir Joshua Reynolds almost as low as myself. He has, for more than two months past, had a pain in his

blind eye, the effect of which has been to cause a weakness in the other ; and he broods over the dismal apprehension of becoming quite blind. He has been kept so low as to diet that he is quite relaxed and desponding. He, who used to be looked upon as perhaps the most happy man in the world, is now as I tell you." Miss Burney had been detained in the Queen's service for the last five years, and, on gaining her liberty, hastened to see Sir Joshua. "He seemed serious, even to sadness, though extremely kind. 'I am very glad,' he said in a meek voice and dejected accent, 'to see you again, and I wish I could see you better ! but I have but one eye now, and scarcely that.' " A little later, Edmund Burke wrote to his son : "Our poor friend Sir Joshua declines daily. For some time past he has kept his bed. . . . At times he has pain ; but for the most part is tolerably easy. Nothing can equal the tranquillity with which he views his end. He congratulates himself on it as a happy conclusion of a happy life."

The doctors did not treat his case with skill and minute investigation, nor did they endeavor to find the physical cause of his depression of spirits, and loss of appetite. He was leeches, purged, and

blistered most liberally ; yet no investigation was made into the cause of the disease which was wasting his body, until a fortnight before his death, when a group of consulting physicians reported that his liver was affected by an enormous enlargement, and applied remedies soon afterwards. But he was already in the languor of death ; and on the evening of Feb. 23, he died, easily and tranquilly.

Edmund Burke wrote a noble and sincere obituary notice, characterizing him as “the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the great masters of the renowned ages.” Burke, Malone, and Metcalfe were named as executors of the estate ; and the King directed that the body of the deceased should lie in state at the Royal-Academy rooms, in Somerset House. It was therefore placed in one of these halls, which had been draped with black, and was lighted by wax tapers in silver sconces. The funeral took place on Saturday, at about noon, and was a grand and solemn scene. The pallbearers were the Dukes of Dorset, Leeds, and Portland ; the Marquises of Abercorn and Townshend ;

the Earls of Carlisle, Inchiquin, and Upper Ossory and Lords Palmerston and Eliot. Ninety-one carriages followed the hearse, and bore a noble company of peers and knights, scholars and prelates, with the entire body of the Royal Academicians, Associates and students. Burke wrote that "Every thing turned out fortunately for poor Sir Joshua, from the moment of his birth to the hour I saw him laid in the grave. Never was a funeral of ceremony attended with so much sincere concern of all sorts of people." In 1813 a statue by Flaxman was erected to his memory, near the choir of St. Paul's.

Reynolds's will began: "I commend my soul to God, in humble hopes of His mercy, and my body to the earth." To Miss Palmer, his affectionate and devoted niece, he bequeathed his entire property, with the following exceptions: to Mrs. Gwatkin (Offy), £10,000 in the Three per Cents; to his sister Frances, £2,500 in the Funds, reverting to Miss Palmer after her death; to Mr. Burke, £2,000 and the cancelling of a bond for £2,000 borrowed; to the Earl of Upper Ossory the first choice, and to Lord Palmerston the second choice, of any picture of his own painting; to Sir A. Hume, the choice of his Claude Lorraines; to

Sir George Beaumont, Sebastian Bourdon's 'The Return of the Ark;' to Mason, Cooper's portrait of Milton; to R. Burke, Jr., Cooper's Oliver Cromwell; to Mrs. Gwyn, her own portrait; to Mrs. Bunbury, her son's portrait; to the Duke of Portland, the picture of 'The Angel Contemplating the Cross;' to his nephew in Calcutta, William Johnson, his watch and seals (a head of Michael Angelo, and a figure of Winter;) to Boswell and his executors, £200 each, to be expended, if they liked, for pictures at the sale of his collection, as mementos of him; and to Ralph Kirkley, his old servant, £1,000.

Miss Palmer inherited about £100,000; and during the year married the Marquis of Thomond. Sir Joshua's collection of drawings was sold in 1794, and included 44 by Michael Angelo, 24 by Raphael, 12 by Leonardo da Vinci, 13 by Titian, 32 by Tintoretto, 54 by Correggio, 43 by Giulio Romano, 28 by Annibale and 16 by Lodovico Caracci, 9 by Fra Bartolommeo, 70 by Van Dyck, 22 by Rubens, and 19 by Rembrandt. In 1795-96 the old paintings also were sold, and brought £14,855; and in 1821 the pictures and drawings retained by Miss Palmer (Lady Thomond) were sold for over £16,000.

Sir Joshua's tomb was in the crypt of St. Paul's Cathedral, next to that of his friend Bishop Newton, and near Sir Christopher Wren's; and since that day Barry, Opie, West, Fuseli, Lawrence, and Turner have been buried around him. Van Dyck's remains also repose in St. Paul's. Payne Knight wrote his epitaph, in Latin, which reads, being interpreted:—

“To Joshua Reynolds, Confessedly the first artist of his time; Scarcely inferior to any of the Ancients, in the splendor and combination of colors, in the alternate succession of Light and Shade, mutually displaying each other; Who, whilst he enjoyed with modesty the first honors of his Art, was equally commended for the suavity of his manners and the elegance of his mind; Who restored, by his highly beautiful models, the Art itself, languishing and almost dead in every part of the world; Who illustrated it by the admirable precepts contained in his writings, and transmitted it in a correct and refined state to be cultivated by posterity: The friends and admirers of his Talents have raised this monument, 1813.”

Haydon says : "The genius of Reynolds broke like a sunbeam upon the darkness of his age. He not only eclipsed all his competitors in his own province, but the light of his taste penetrated the whole atmosphere of art. The conceptions of his pencil were rich, glowing, and graceful ; uniting in his style the coloring of Titian, the grace of Correggio, and the vigor of Rembrandt. His broad masculine touch, his glorious gemmy surface, his rich tones, his graceful turn of the head, will ever be a source of instruction to the artist. It is impossible for any man to look at a picture of Sir Joshua's without benefit, instruction, and delight."

Mrs. Jameson says : "The pictures of Reynolds are to the eye, what delicious melodies are to the ear, — Italian music set to English words ; for the color, with its luxurious melting harmony, is Venetian, and the faces and the associations are English. . . . More and more we learn to sympathize with that which is his highest characteristic, and which alone has enabled him to compete with the old masters of Italy ; the amount of mind, of sensibility, he threw into every production of his pencil, the genial, living soul he infused into forms, giving to them a deathless vitality."

A LIST OF THE CHIEF PAINTINGS OF

SIR JOSHUA REYNOLDS,

WITH THE DATES OF THEIR EXECUTION, AND THEIR
PRESENT LOCATIONS.

. This list includes 500 pictures (about one-sixth of Reynolds's paintings), and is based on Hamilton's "Catalogue Raisonné." It contains only such works as have been engraved, which were doubtless the best productions of the master.

. The names in *Italics* and *capitals* are those of the present owners or depositories of the pictures. It will be observed that many of the portraits are still in possession of the families for whose ancestors they were painted.

. The pictures by Reynolds in the Lenox Gallery, at New York, and the Boston Museum of Fine Arts, are not spoken of here, as American collections are not included in these lists.

GREAT BRITAIN.

NATIONAL GALLERY. — Sir A. Hume, 1783; Lord Ligonier, 1760; W. Windham, 1791; The Montgomery Sisters, 1773; Miss Gordon (five cherubs' heads), 1787; The Age of Innocence, 1787; The Banished Lord, 1776; The Snake in the Grass, 1786; Dr. Johnson, 1773; Robinetta, 1786

Infant Samuel; Sir J. Reynolds, 1773; Capt. Orme, 1761; Boswell, 1786; Sir W. Hamilton, 1777; Lord Heathfield, 1787; Hon. A. Keppel, 1779; The Holy Family, 1788. *Royal Academy*, — Sir W. Chambers, 1780; King George III., 1779; Giuseppe Marchi, 1753; Sir J. Reynolds, 1780. *National Portrait Gallery*, — Admiral Boscawen, 1755; Hon. A. Keppel, 1760; Sir J. Reynolds; Lord Bath, 1755.

Royal Collection, — Duke of Cumberland, 1758; another Cumberland, 1773; T. Erskine, 1786; Garrick, 1768; King George III., 1779; Lord Granby, 1760; Lord Rawdon, 1789; Sir J. Reynolds, 1789; Lord Rockingham, 1774; Admiral Rodney, 1761; Prince of Wales, 1789; Duke of York, 1788; Princess Sophia Matilda, 1774; Cymon and Iphigenia, 1789; Death of Dido, 1781.

Dulwich Gallery, — Mother and Sick Child; Sir Joshua Reynolds; Samuel; Mrs. Siddons as the Tragic Muse; Death of Cardinal Beaufort. *Oxford*, — Rev. T. Warton; 1784; Rev. J. Warton, 1776; Archbishop Robinson, 1765; J. Paine, 1764; Archbishop Markham, 1777. *Eton College*, — Rev. John Reynolds, 1756. *Cambridge*, — Prince William of Gloucester, 1780; Rev. W. Mason, 1779; Shepherds of Bethlehem.

Birmingham Hospital, — Dr. Ash, 1789. *Greenwich Hospital*, — Admiral Barrington, 1779; Admiral Hughes, 1786. *Newcastle Infirmary*, — Sir W. Blackett, 1777. *City of London*, — Lord Camden, 1766; Mr. Tomkins, 1789. *Dilettanti Society*, — Two Groups of Portraits, 1773 and 1778 Sir J. Reynolds, 1770. *Lincoln's Inn*, — F. Hargrave, 1787. *College of Surgeons*, — John Hunter, 1785. *Society of Arts*

— Baron Romney, 1770. *St. Bartholomew's Hospital*, — Percival Pott, 1784. *College of Physicians*, — Dr. Pitcairn, 1777. *Dorton House*, — Sir J. Aubrey. *Crawford Lodge*, J. Crawford, 1789. *Knole*, — Boy in Venetian dress, 1777; Madame Schinderlin; Boy with Cabbage-Nets, 1775; Duke of Dorset, 1769; Lord Germain, 1759; Goldsmith; Johnson; La Bacelli, 1782; Mrs. Abington, 1764; Cupid, 1778; Gypsy Boy; Lesbia, 1786; Mercury; Ugolino in Prison, 1773; Fortune-Teller, 1772. *Lambeth*, — Archbishop Secker, 1765; Bishop Newton, 1773. *Wentworth*, — Lord Strafford, 1761; Lord Rockingham; Lady Strafford, 1759. *Temple Newsam*, — Frances Ingram; Shepherd, 1779. *Herringfleet Hall*, — Mrs. Abington, 1782. *Donnington Park*, — Lady Hastings, 1760. *Hartwell*, — Lady Lee, 1765. *Ingestrie Hall*, — Lady Talbot, 1781. *Wilton*, — Earl Pembroke, 1768; Lady Pembroke, 1772. *Bishopsthorpe*, — Bishop Drummond, 1764. *Brackett Hall*, — Prince of Wales, 1782; Lady Melbourne, 1771; Arundel; Gen. Howard, 1758.

DUKES. — *Woburn Abbey* (Duke of Bedford), — Lady Russell, 1754; Capt. Keppel, 1760; Lady Keppel, 1761; Lady Keppel, 1758; Lord Tavistock, 1766; Oliver Goldsmith, 1768; David Garrick, 1776. *Chatsworth* (Duke of Devonshire), — Duke of Devonshire, 1755; Lord J. Cavendish, 1768; Lord R. Cavendish, 1780; Duchess of Devonshire, 1786; Lady Foster, 1787. *Dalkeith Palace* (Duke of Buccleuch), — Ladies E. and H. Montagu, 1757; Lady E. Montagu, 1759; Duchess of Buccleuch, 1774; Lady C. Montagu, 1776; Lord Dalkeith, 1778. *Duke of Grafton*, —

Lord Camden, 1765. *Duke of Leinster*, — Earl of Kildare, 1755; Duke of Leinster, 1774; Lady Kildare, 1754; Duchess of Leinster. *Duke of Northumberland*, — Earl of Northumberland, 1760; Countess of Northumberland, 1759. *Duke of Buckingham*, — Earl Temple, 1770. *Duke of Newcastle*, — Lord Granby, 1756; Samuel Foote, 1767. *Duke of Sutherland*, — Earl Gower, 1761; Dr. Johnson, 1770. *Blenheim Palace*, — Duke of Marlborough, 1757; Duke and Family, 1777; Lord and Lady Spencer, 1788; Duchess of Marlborough, 1768; Ladies Spencer, 1780. *Duke of Richmond*, — Duchess of Gordon, 1774; Lady Spencer, 1766; Duke of Richmond, 1760. *Duke of Portland*, — Lord Titchfield, 1776; Duke of Portland, 1785. *Duke of Rutland*, — Lord Manners, 1782-84. *Duke of Manchester*, — Duchess of Manchester, 1766. *Duke of Cleveland*, — Lady Paulett, 1777. *Duke of Beaufort*, — Duchess of Rutland, 1790. *Duke of Cambridge*, — Countess-Dowager Waldegrave, 1764. *Duke of Leeds*, — Guardian Angels, 1785; Moses in the Bulrushes, 1784.

MARQUISES. — *Lansdowne*, — Garrick; Laurence Sterne, 1760; Horace Walpole, 1756; Lady Berkeley, 1757; Muscipula, 1784; Strawberry Girl; Miss Morris, 1768; Mrs. Sheridan, 1775; Girl with a Muff. *Hertford*, — Hon. G. S. Conway, 1770; Lord Hertford, 1785; Mrs. Irwin, 1761; Miss Jacobs, 1761; Mrs. Robinson, 1781. *Bute*, — Dr. Armstrong, 1767; Lord Cardiff, 1776; Dr. Johnson. *Townshend*, — Lord Townshend, 1787; Marquis Townshend, 1779; Viscountess Townshend, 1778. *Cornwallis*, — Lord Cornwallis, 1782. *Camden*, — Lord Camden. *Bristol*, — Capt. Hervey,

1762. *Bath*, — Lord Thurlow, 1781. *Lothian*, — Lady Ancrum, 1771. *Clanricarde*, — Mrs. Hardinge, 1778. *Salisbury*, — Lady Salisbury, 1781. *Westminster*, — Mrs. Sidons as the Tragic Muse, 1784.

EARLS. — *Spencer* (Althorp), — Duke of Devonshire, 1767; Viscount Duncannon, 1780; Sir W. Jones, 1768; Lord Lucan, 1780; Lord Althorp, 1776; Anne Bingham, 1786; Duchess of Devonshire, 1779; Viscountess Duncannon, 1785; Lady Spencer, 1769; Lady Spencer, 1781; Countess Spencer, 1782; Angelica Kauffman, 1773. *Morley* (Saltram), — Bartolozzi, 1771; Kitty Fisher, 1759; Miss Fordyce, 1762; Mrs. Parker, 1772; Mrs. Abington. *Charlemont*, — Dr. Lucas, 1756; Venus Chiding Cupid, 1771. *Sheffield*, — G. Gibbon, 1779; Lord Loughborough, 1783; Lord Sheffield, 1789. *Aylesford*, — Lord Granby, 1760; Lady Aylesford, 1782; Sleeping Child. *Darnley*, — The Calling of Samuel, 1782; Miss Harris, 1789; Miss Magil, 1765. *Carnarvon*, — Lady Herbert, 1777; Master Herbert, 1776; Cupid Sleeping, 1776. *Brownlow*, — Sir J. Cust, 1767; Sir A. Hume, 1789; Lady Hume, 1784. *Jersey*, — Duke of Bedford, 1777; Lord Burghersh, 1788. *Carlisle* (Castle Howard), — Lord Carlisle, 1761; the same, 1769; Lady Howard; Lord Morpeth, 1786; Lady Carlisle, 1770; Omai, 1776. *Radnor* (Longford Castle), — Lady Clinton, 1781; Master Bouverie, 1757. *Essex* (Cashiobury), — Countess of Essex, 1755; Viscount Malden, 1768. *Harewood*, — Lady Harrington, 1779; Mrs. Hale, 1764; Mrs. Lascelles, 1764. *Dartmouth*, — Viscount Lewisham, 1763; Hon. W. Legge, 1763. *Pembroke* (Wilton), — Earl of Pembroke, 1768; Earl and Family, 1772

Zetland, — Earl Fitzwilliam, 1784; Lady Fitzwilliam, 1764; R. Haldane, 1764. *Harrington*, — Lady Harrington, 1787; Leicester Stanhope, 1789; Lincoln Stanhope, 1787. *Dudley*, — Miss Penelope Boothby; Miss Bosville, 1773. *Albemarle*, — Lord Albemarle, 1759; Capt. Keppel, 1753; Admiral Saunders, 1765. *Cathcart*, — Baron Cathcart, 1762; Lady Cathcart, 1755. *Wemyss*, — Hon. F. Charteris, 1765. *Mulgrave*, — G. Colman, 1769. *Errol*, — Lord Errol, 1762. *Mount Edgcumbe*, — Two Edgcumbe Portraits. *Amherst*, — Sir G. Amherst, 1765. *Mansfield*, — Lord Mansfield, 1786. *Hardwicke*, — Master Yorke, 1787. *St. Germans*, — Mrs. Bonfoy, 1754. *Coventry*, — Lady Coventry, 1764-5. *Yarborough*, — Mrs. Pelham, 1760. *Ashburnham*, — Lady St. Asaph, 1787. *Malmesbury*, — Sir J. Harris, 1785. *Fortescue*, — Lady Fortescue, 1757. *Powis*, — Lady Herbert, 1777.

LORDS. — *Leconfield* (Petworth), — Admiral Rodney, 1761; James MacPherson, 1772; Harry Woodward, 1789; Mrs Taylor, 1782; Kitty Fisher, 1759; Mary Palmer, 1776; Mrs. Musters, 1778; Lady Molineux, 1770; Scene from Macbeth; Virgin and Child; Death of Cardinal Beaufort, 1791. *Crewe*, — Mrs. Crewe, 1772; Misses Crewe, 1766; Master Crewe, 1776; Miss Greville, 1760; Cartouche; Mrs. Bouverie, 1779. *Rokeby*, — Archbishop Robinson, 1772; Mrs. Montague, 1775-6. *Northbrook*, — Lord Ashburton, 1782; Nelly O'Brien, 1760. *Northwick*, — Earl of Bath, 1757; Warren Hastings, 1766; Infant Hercules, 1788; *Normanton*, — Miss Beauclerk, 1777; Mrs. Stanhope, 1782; Felina, 1787; Samuel; Temperance; Fortitude; Faith; Charity; Hope; Justice; Prudence. *Warwick*, — The Schoolboy,

1777; *The Student*, 1776. *Castletown*, — Lady G. Fitzpatrick, 1779; *Venus and Cupid*, 1785. *Downe*, — Viscount Downe, 1758. *Bridport*, — Lord Hood, 1783. *Lifford*, — Viscount Lifford, 1788. *Kinnaird*, — R. B. Sheridan, 1789. *Vernon*, — Lord Vernon, 1761. *Cardross*, — Lord Cardross, 1764. *Poltimore*, — Lady Bampfylde, 1777. *Chesham*, — Lady Compton, 1780. *Cremorne*, — Lady Dawson, 1754. *Monson*, — Mrs. Gallwey and Child, 1778. *Clifden*, — Nelly O'Brien, 1764. *Scarsdale*, — Lady Scarsdale, 1760. *Churchill*, — Lady Spencer, 1776. *Vivian*, — Mr. Craunch. *Barrington*, — Gen. Barrington, 1757: Mrs. Barrington, 1758. *Baron L. de Rothschild*, — *The Snake in the Grass*, 1786; Miss Meyer, 1771; Master Braddyl, 1784. *Bishop of Durham*, — *The Resurrection*, 1784.

LADIES. — *Cowper*, — Lord Grantham, 1788; *The Lambe Brothers*, 1790; *The Ladies Yorke*, 1761. *Holland*, — Baretta, 1774; C. J. Fox, 1784; the same, 1761. *Waldegrave*, — *Three Ladies Waldegrave*, 1780; Maria Waldegrave, 1764; the same, and Daughter, 1761; Earl Waldegrave, 1761. *Ashburton*, — John Dunning, 1773; Ariadne, 1778. *Mayo*, — Archbishop of Tuam, 1784. *Donoughmore*, — J. H. Hutchinson, 1777. *Coutts*, — Miss Johnson, 1782. *Chantrey*, — Rev. Z. Mudge, 1789. *Clare*, — Duchess of Ancaster, 1758. *Horton*, — Duchess of Cumberland, 1773. *Lyveden*, — Lady A. Fitzpatrick, 1791. Lady G. Fitzpatrick, 1779. *Roths*, — Earl of Rothses, 1763; Lady Leslie, 1764.

KNIGHTS. — *Sir C. J. Bunbury*, — *Five Bunbury Portraits*; Mrs. Horneck, 1759; Miss Horneck, 1777; Polly

Kennedy, 1770. *R. Peel*, — Sir W. Blackstone; Edmund Burke, 1766. *W. C. Anstruther*, — Lady Hyndford, 1757. *C. Mordaunt*, — Mrs. Mordaunt, 1774. *R. Harvey*, — Mrs. Siddons. *R. Wallace*, — The Strawberry Girl; Mrs. Carnac, 1777; Nelly O'Brien, 1760; Mrs. Bowles, 1776; Mrs. Robinson, 1782; St. John, 1783. *C. Ross*, — Capt. Lockhart, 1762. *W. W. Wynn*, — Master Wynn, 1776. *R. Levinge*, — Sir W. James, 1780. *J. S. Forbes*, — Sir W. Forbes, 1776. *G. Bowyer*, — Lord Anson, 1755. *G. Beaumont*, — Sir G. Beaumont, 1787; Lady Beaumont, 1779. *B. Boothby*, — Sir B. Boothby, 1787; Gen. Boothby, 1765. *E. Kerrison*, — E. Burke. *R. Hoare*, — Master Hoare, 1788. *H. Blake*, — Mrs. Blake, 1768. *H. D. Broughton*, Lady Broughton. *J. Hamilton*, — Lady Cockburn, 1773. *W. W. Knighton*, — Mrs. Collier, 1764. *H. Dashwood*, — Lady Dashwood, 1784. *G. Phillips*, — Shepherd Boy, 1787. *W. Trevelyan*, — Sir W. Blackett, 1777.

PRIVATE FAMILIES: —

J. Tollemache (Peckforton Castle), — Master Brown, 1785; Lady Halliday, 1779; Lady Manners, 1779; Thais, 1781; Mrs. Tollemache, 1785; A Boy Reading, 1777; Robinetta, 1786. *Cowper-Temple*, — Lady Melbourne, 1770; The Children in the Wood, 1773; The Infant Academy, 1783. *Fulke-Howard*, — Mrs. Hartley, 1773; The Fortune-Teller, 1772; The Young Shepherdess. *Salting*, — A Laughing Girl. *Ford*, — Girl with a Lamb, 1773. *Bentley*, — Dionysius Areopagitica, 1775. *Baring*, — Lady Fenhoullet, 1760; Richmond Landscape, 1785. *Chamberlayne*, — Lady Hamilton, 1783. *Gosling*, — The Gleaners, 1788.

Hanbury, — Lady Gideon, 1769; Sir J. E. Wilmot, 1784.
Whitefoord, — Caleb Whitefoord, 1773. *Whitbread*, — S.
 Whitbread, 1786. *Hope*, — H. E. Hope, 1787; Mrs. Hope,
 1787; Mrs. Hope, 1764. *Stewart*, — A. Stewart, 1761.
Wedgewood, — J. Wedgewood, 1782. *Chambers*, — Mrs
 Chambers, 1752. *Johnstone*, — Lady Johnstone, 1760;
 Miss Stanhope, 1787. *Price*, — Lady Price, 1786; Miss
 Price, 1770. *Monckton*, — Mary Monckton, 1777. *Morant*,
 — Mrs. Morant, 1760. *Beaumont*, — Mrs. Morris, 1775.
Norton, — Miss Muse, 1755. *Musters*, — Mrs. Musters,
 1782. *Morritt*, — Miss Palmer, 1784. *Gwatkin*, — Theophi-
 la Palmer, 1776. *Stuart*, — The Penn Family, 1764.
Molesworth, — Lady St. Aubyn, 1765. *Hamilton*, — Lady
 Spencer, 1784. *Buckley*, — Miss Winyard, 1766. *Ander-
 don*, — Cupid. *Heugh*, — Girl and Kitten, 1785; Girl read-
 ing "Clarissa," 1771. *Farrer*, — T. Leland, 1776. *O'Con-
 nor*, — A. Malone, 1775. *Milbanke*, — R. Milbanke, 1779.
Mudge, — Dr. J. Mudge, 1752. *Cotton*, — Charles Rogers,
 1777. *Vulliamy*, — W. J. Sharpe, 1785. *Smollett*, — T.
 Smollett, 1776. *Strahan*, — W. Strahan, 1783. *W. Ellis*,
 — Col. Tarleton, 1782; Mrs. Matthew, 1777. *Fitzwilliam*,
 — E. Burke, 1766; R. Burke, 1782; Sir R. Fletcher, 1773;
 Shepherd Boy; Puck. *Chamier*, — A. Chamier, 1766. *Ash-
 ton*, — Dr. Ashton, 1768. *Banks*, — Sir J. Banks, 1771.
Barwell, — Mr. Barwell. *Burke*, — E. Burke. *Burney*, —
 Dr. Burney, 1781; Garrick; E. Burke. *Anthony*, — Dr.
 Bower, 1758. *Chauncey*, — N. Chauncey, 1761. *Cholmonde-
 ley*, — G. J. Cholmondeley, 1785. *Cassels*, — Young Han-
 nibal, 1760. *Davidson*, — W. Davidson, 1792; Miss David-

son, 1763. *Dundas*, — H. Dundas, 1777. *Angerstein*, — Garrick between Tragedy and Comedy, 1762. *Graves*, — Sir J. Esdaile, 1789; Dr. Hawkesworth, 1773; Mrs. Turner, 1764. *Bellenden Ker*, — The Schoolboys, 1777; J. Gawler, 1776. *A. Hare*, — The Hare and Mary Friends, 1775. *Harrison*, — Sir T. Harrison, 1758. *G. Jenyns*, — Soame Jenyns, 1757. *Morrison*, — Dr. Johnson, 1756. *Massingburd*, — Dr. Johnson. *T. Rooper*, — Dr. Johnson, 1775. *W. H. Rooper*, — E. Malone, 1786. *Mainwaring*, — John Lee, 1786; Birth of Bacchus, 1787. *Bischoffsheim*, — Miss Fish, 1761; Master Hare, 1788. *Glennie*, — Dr. Beattie, 1774. *Clifford*, — Miss F. Kemble, 1788. *Anderson*, — Mrs. Hudisford, 1778. *Bentinck*, — Miss F. Kemble. *Lucas*, — Miss Gwatkin, 1788. *Bastard*, — Mrs. Bastard, 1757. *Bouverie*, — Mrs. Bouverie, 1769. *Campbell*, — Miss Campbell, 1778. *Carpenter*, — Lady Carpenter, 1768. *Cholmley*, — Mrs. Cholmley, 1761. *Riddell*, — Miss Cholmondeley, 1767; Mrs. Quarrington, 1787. *Cox*, — Resignation, 1770; Duchess of Rutland, 1790. *Crosbie*, — Lady Crosbie, 1778. *Delmé*, — Lady Betty Delmé, 1777. *Damer*, — Mrs. Damer, 1771.

THE CONTINENT.

St. Petersburg (Hermitage Palace). — Infant Hercules.

Brussels, — Princess of Brunswick, 1764; Mrs. Seaforth, 1787.

Montpellier. — *Musée Fabre*, — The Child Samuel. —

Florence, — Sir J. Reynolds, 1775.

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